PROFANE EXISTENCE

MAKING PUNK A THREAT AGAIN! $1.50 in stores ✸ $3 by mail

THE BATTLE MAY BE OVER

37

INSIDE:

- *Interviews with radical puppet theater* Soot Case on Wheels, *former members of* The Israeli Anarchist Federation, *Anarchist librarians from* Biblioteca Social Reconstruir, *Plus the bands:* DROPDEAD RIOT/CLONE DIR YASSIN FORCA MACABRA RICANSTRUCTION RESIST AND EXIST
- "Abolish the White Punk"
- All out for Mumia Abu-Jamal!
- International action reports
- Scene Report from France

Anarcho-punk resource magazine

...THE WAR HAS JUST BEGUN

FINAL ISSUE

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www.profaneexistence.com

#37

THE END * 1998

This issue is NOT free in Minneapolis! Sorry, we need the funds to pay off our debts. Feel lucky we don't charge $30 for all the free copies for the past 7 years!

Dysfunction:

Dan "I'm freezing my ass off!"
Duke "Aww... do I have to?"
Joe "...at the crack of noon"
Jon "See ya... hate to be ya!"
Kerry "ew... what did you eat?"

Contributors to the Chaos:
Baker • Big L & Little A • Eric & Shelly Catchphraze • Joe B. • joel • Mike Antipathy • Nick • Sin • Tim Dog the UPS guy (honorary) Y@hoo • Your Momma!

Opinions expressed herein are not necessarily those of the PE collective as a group.

"We're not a party... we're having one!"

EXCITING CONTEST WINNER!

In spite of the deceit an lies propagated by the other editors of Profane Existence in the last issue, we have indeed received a flood of entries for the super-mega-cool "Decorate the Donut" contest. With so many excellent entries received (and a few duds, mainly from Sweden for some reason), there were many long hours of painful deliberations before we could come up with this issue's winner. With three cries of "Hip Hip Horay!" we announce the new all-time champion (for the last three months anyway) of anarcho-punk graphics wizardry as non-other than Holland's Shitface, a.k.a. Marald. For his outstanding achievement, we award Marald with $2 which he can spend during the next time visiting the Republic of Singapore! Hey, don't ever accuse us of not being generous!

A MESSAGE TO SUBSRCIBERS

Yep, you read it right, this is the last issue of Profane Existence! If you have a paid subscription to Profane Existence magazine directly from us, you should receive a credit slip along with this issue for the remaining number of issues you are owed. If you would like a refund for your remaining issues, simply send it back with a not saying you want a refund. You can also send in your credit slip towards PE records, back issues, etc. listed on the last three pages of this magazine or items in PE Mailorder catalog #27 (which expires at the end of this year). Of course, if you would like to see this money go towards paying the cost of sending out issues to prisoners (of which we receive as many as fifteen requests a day) or towards paying back the debts owed by the PE collective, then simply tear up your credit slip! Go to page four to read more about the reasons why we have decided to quit publishing as well as information on the horrible debt situation PE is in.

TO OUR READERS IN PRISON

To prisoners receiving Profane Existence Magazine, this will obviously be your last issue as well. While we don't know of any other similar magazines which have the capacity to send out the tens of thousands of free copies we have sent to prisoners over the years, we have put together a small list of organizations whose goals are to make reading materials available cheaply or free to those held hostage by the state. Please remember these are organizations run by volunteers and are funded by donations, so please be patient if they cannot immediately process requests for reading materials.

Books For Prisoners
c/o Left Bank Books, 92 Pike St., Box A, Seattle, WA 98101

Books Through Bars
4527 Springfield Ave., Philadelphia, PA 19143

Blackout Books Through Bars
50 Avenue B, New York, NY 10009

Prison Book Program
c/o Bound Together Books, 369 Haight Street, San Francisco, CA 94177

TWO DOLLARS

Our free prisoner subscription list will likely reach over 1000 names before this issue can be mailed out. Any donations would be appreciated to help cover the cost of printing, envelopes and postage for prisoner subs and future requests we may receive from prisoners.

Feel free to donate to the above organizations as well!

PROFANE EXISTENCE ENDS FAQ's

Here are answers to some Frequently Asked Questions we have heard since our announcement to disband the PE Collective:

Q: ***Why not pass Profane Existence on to an other group of people if you can no longer do it?***

A: The Profane Existence Collective is not the shared "property" of the movement, but a creation of the people who made up the collective over the years. To simply pass it along would take away from all of the hard work put in by those who have built it to the level it is today. We have worked hard for our accomplishments and don't want to pass on the name of our collective to people who will not appreciate the tireless struggle it took to create it. Maybe some day when we are more rested (and more importantly, out of debt) we will think about regrouping and renewing the PE Collective. Right now we are simply too tired and totally destitute.

Q: ***What is the name for the new project you are starting?***

A: We are not quitting Profane Existence to start anything new, that would simply be a duplication of our efforts. If we ever had the time and energy to do something similar, we would of course still call it Profane Existence. Many of the people who are working on Profane Existence already involved with other projects anyway; in bands Calloused and Scorned, doing the record labels Sin Fronteras and Fired Up, as well as working on the Insurrecreation Center.

Q: ***Who is going to distribute our records now?***

A: DIY means Do It Yourself. Don't take the easy road and sell out to the punk distribution monopolies!

Q: ***When does PE mailorder and wholesale distribution end?***

A: All releases other than those on Profane Existence, Skuld Releases, and PE Far East will no longer be available from Profane Existence after December 31, 1998. A couple of us have decided to continue mailorder and wholesale distribution for PE-related releases only and on a part-time, voluntary basis.

Q: ***Are the old records on PE coming back in print?***

A: If and when we can afford them, we will repress most of the PE Records back catalog, but first we plan to pay back all of the debts owed by Profane Existence. This could take weeks, months, or even years, depending on how quickly people pay (or don't pay) the money they owe to Profane Existence.

Q: ***Why not stop everything but the zine?***

A: It simply takes too much time and loses too much money. With everything at Profane Existence, we're lucky if we break even, let alone make anything extra if we are to support ourselves and our families. The problem is the DIY scene exists in a little bubble where prices have to be kept lower than the realistic cost of production and labor. Each time we try to raise our prices to be a little closer to reality, we face staunch resistance from those who say we charge too much money or shouldn't be paid for our work in the DIY scene. This narrow-minded attitude doesn't allow extra money for food, clothing, and shelter, and therefore doesn't realistically support its own movement. There are just so many costs to running a magazine as large as Profane Existence: rent and utilities for an office, telephones and fax machines, computers, software, postage and permits, photocopiers, taxes, etc. Would people be willing to pay $3-5 for an issue of Profane Existence or advertise if we doubled our ad rates? Maybe when the dust settles and all of our lose ends are taken care of, we'll rethink our decision to the end the magazine, but we're making no promises right now!

LATE NEWS: PE LIVES!

Just hours before press time we received an email with the most remarkable offer: A regular Profane Existence section to be published as a part of HeartAttack magazine! Obviously we haven't had time to make any kind of decision whether to take them up on this generous offer, but it may be a way to keep the news and resource sections of PE alive and in print without the full-time dedication it currently requires. See the review section for information on Heart Attack and watch future issues for a possible PE section!

"I was totally bummed to hear of the demise of PE! I'm just sad to hear of the magazine calling it quits... Outta everything you've been doing I think the magazine is the most important and has left a mark on me... There's not many zines (or any at all) that provided as much info on squatting & DIY activities from everywhere, but also had a sense of humor and good taste in music too... All I'm saying is if you can keep anything still alive, I'd stick with the zine... The world has enough record labels and the bands can put out their own fucking records!" –Mauz

PROFANE EXISTENCE LIVES ON IN CYBERSPACE!

With the last issue we announced the new Profane Existence site on the worldwide web. Since that time there has been a lot of updates and additions to the site, as well as a technological retrofit, which allows access for users with older web browsers and systems.

Even after the final publication of this magazine, the PE web site will continue to be upgraded to become a resource for anarcho-punks in cyberspace. Current plans include an massive expansion of PE archival material to include text editions of all PE magazine back issues, complete record label discography information and other items and materials produced by Profane Existence. As well, work is in progress to finally upgrade the resource section to make it a clearing house of radical activist information with links for current news and information.

The Profane Existence web site will remain the place to find the most current list of items still available by mailorder from PE as well as information on new titles from Skuld Release and PE Far East.

Here are some recent additions to the PE web site:

- **A complete electronic edition of Profane Existence #36, with additional photos not published in the now unavailable printed version.**
- **Updated links page with tons of new links to other anarchist / radical / punk web pages around the world.**
- **Current listings of items being auctioned to pay off the remaining debts owed by PE.**

WWW.PROFANEEXISTENCE.COM

PROFANE EXISTENCE COLLECTIVE DISSOLVES:

Upon hearing our announcement that we planned to dissolve the Profane Existence Collective, many people expressed grave concern that we were going to use this final issue as a jaded indictment against the punk movement. In more cynical moments of exhaustion the idea is honestly tempting, but in truth we are all still as enthusiastic and supportive of the ideas of anarchism and the punk movement as the day we all started working on this project called Profane Existence. As the collective disbands, we don't want people to think that we are giving up our ideals or stopping our contributions to the movement. We are ending PE because it has grown too big for us to maintain while still having any semblance of personal lives.

Our biggest hope is that there are people who will take inspiration from the work we have done these past ten years and continue in our footsteps with their own collective projects. On an international scale, the anarcho-punk movement is probably the strongest and most organized it has ever been, and we hope that people will continue to build the networks and resources that truly can aid in radical and revolutionary change.

As for us, we'll be still working for the struggle in our own ways; some of us are involved in the bands Caloused and Scorned, run the record labels Sin Fronteras Discos, and will continue to volunteer our time at the Insurrecreation Center and Extreme Noise Records. Profane Existence Records will still function on a scaled-down basis, with possibly three new releases yet to come, and the web site will be continually expanded to include an archive of all materials produced and published over the years by PE.

For those who have just found out the collective is disbanding, the following is a reprint of the letter which was sent out after our decision was reached in October. The portions [in brackets] are additional comments which were not published in the original version.

Dear friends and Supporters of the Profane Existence Collective,

On October 11th, the workers/members of the collective made a decision to cease operations of activities under the name Profane Existence. This action will go into effect immediately and will result in cessation of most collective functions within the next six months, including the end of Profane Existence Magazine, our wholesale and mailorder distributions, and all new releases on Profane Existence Records.

This decision has been a long time coming, with serious talk of ending Profane Existence going on for the past year. Some longtime collective members had already begun phasing out their level of commitment earlier this year, and thus hastening the decision for the rest of us. By totally ending the collective now, we are hoping to do so on a high point, not wait until it totally collapses in on itself in a huge mess.

There are numerous reasons behind ending PE and we feel that they should be fully explained. This letter is not an attempt to lay blame for the demise of Profane Existence, but to explain why we made this decision for ourselves, and what our immediate plans are to wrap up all of the lose ends.

OVERWHELMED

Profane Existence has always been a very all-consuming undertaking for those who have chosen to take on the task. Long, stress-filled hours and often thankless shitwork have always taken their toll on our collective members, our current staff not excluded. We have lost several of our most productive workers through burnout over the years and it is a thing we still face every day at PE.

Over the past two years we tried to alleviate some of this overwhelming work load and stress by scaling back the activities of the collective. We eliminated our screen printing operation, cut back the number of records and books we distribute, and moved PE to a smaller space. However, all of this effort did little to alleviate the problem because there are always new projects, problems and emergencies that need our attention. We've tried to scale it back to a more manageable level, but there is just so small we can make the collective and still call it PE.

WE HAVE NO LIVES

Balancing commitments to PE has also meant making huge sacrifices in our personal lives. We have missed countless beautiful days outdoors because of our commitments to PE kept us working inside. We have missed an equal amount of good nights' sleep due to overwhelming stress we bring home with us at night. We have missed weeks and months of our lives that could have been spent with friends and loved ones. While we harbor some (perhaps foolish) ideas of putting the revolution first, in reality it is our families, friends and loved ones whom we would rather give the bulk of our attention to. While we still want to be active, the level of commitment needed to maintain the PE collective pretty much has excluded having any time or energy for anything else at all.

THE PAY SUCKS

We would also be liars to ignore the financial reasons for ending the collective. We believe in the DIY ethic that our products should be self-produced on a grassroots level and as cheaply and possible. However, we also believe that a fair day's work deserves a fair day's wage!

Profane Existence has a history of just barely being able to keep on going, being stuck in an endless cycle of debts and bills that has always plagued the DIY punk movement. Money to pay collective workers' wages has always come secondary to payments for the distribution inventory and for PE projects. When wages could be paid at all, they were often late, and far less than comparable pay in "regular" jobs.

In the past it has been possible for PE workers to get by with money from outside sources (i.e. part time "real" jobs or other creative means) or else just barely expect enough money for basic necessities. The reality we are facing is that two of the current collective members now have children whom they must also support. The little wages paid by PE just aren't enough and these collective members must move on to better paying jobs. We will not be irresponsible parents, no matter how important our work at PE.

THE PLAN

While the Profane Existence collective is made up of only four full-time members, the overall impact of our activities is truly worldwide. Decisions made here in Minneapolis affect people all over the world and it will take time to fully put PE to rest. We have made up a basic outline of our future plans for the main areas of Profane Existence and a rough timetable for events.

MAGAZINE

We are currently finishing up construction of Profane Existence #37, which we have decided to be our last issue [in your hands now]. Our original plan was to have this at the printer by now [October], but have decided to delay the publication date until some time in November. Since this will be our last issue, we want extra time to make it the best that we possibly can and make a lasting impression. Those people who have subscriptions will be issued credit slips for their remaining copies from PE Mailorder Distribution (see below for credit slip deadlines).

If we are on your mailing list for review copies of records, zines, etc. please remove us now. We will not review or pay to send back promo copies received after October of 1998!

MAILORDER DISTRIBUTION

We have just completed mailorder catalog #27 which will be good through the end of 1998. Our plans are to publish a final mailorder catalog (#28) during December which should be good

POLITICIANS, COPS, AND FASCISTS REJOICE!

through the end of February 1999. After this date, all mailorder distribution for non-Profane Existence releases will cease and all unreturned credit slips will be declared VOID. Profane Existence Records will still be available directly as long as we can keep titles in print.

WHOLESALE DISTRIBUTION

Our current plans for wholesale distribution are to cease all consignment sales immediately and send returns to respective labels. Liquidation of remaining stocks will be completed by December 31, 1998. Profane Existence Records will still be available directly as long as we have time to do them and can afford to keep titles in print.[Skuld Releases and Profane Existence Far East titles will still be available from us for mailorder and wholesale after the rest of the collective is shut down].

RECORD LABEL

Profane Existence Records currently has several releases in the works. Of these, only the A//Political 7" and Decrepit 12" will come out on PE Records in 1998 (or early 1999). We have chosen these two because they are both new releases from bands currently going today, and are only lacking funds for pressing. All other previously forthcoming projects will be scrapped or released on other labels [with exception of the Deprived discography LP which may or may not still happen on Profane Existence].

Of the back catalog titles from Profane Existence Records, many will be allowed to go out of print as we deplete our stocks. However, we will continue to repress some of the more recent and popular titles well after the rest of PE ceases to exist. This is to be in fairness to bands as well as to combat the ridiculously hyper-inflated prices in the collectors' market.

Bands on Profane Existence Records will continue to receive royalties for any further represses of their works and any outstanding previous royalties will be paid. Publishing rights for Profane Existence Records will remain with the label and the bands and will not be sold to a third party without consent to all parties. In other words, we are not interested in selling any of our back catalog releases to other labels.

We have not ruled out the possibility of future CD reissues of back catalog items for continued availability at the lowest possible price. Of course, this will only happen as money permits.

FINANCIAL MESS

On paper, Profane Existence is doing just fine. The amount of money we owe to record labels is less than our combined inventory and bills owed to us. However, PE has lost over $40,000 to flaky or just plain rip-off distributors during the past ten years, and we're not optimistic that we will get paid all that we are now owed. Even still, it is likely to take a long time to collect money from our distributors and will be 6 months to a year (or ever longer) before we can pay off all of our debts.

We will be conducting a sale/auction of record, CDs, books from the PE library as well as test-pressings of PE releases to help repay our debts as soon as possible. The auction list will be available on our web site (www.profaneexistence.com), or by emailing us (mail@profaneexistence.com) or by sending a self-addressed stamped envelope to our P.O. Box address. We hope to have the auction completed by December 31st of this year. [The bidding will be closed by the time this is published, but look for a second auction to begin in early 1999]

To the labels we owe money; we will send payments as money comes back from stores, distributors, etc. If you are able to sell stuff in your area, we are also giving the option of taking PE Releases in immediate trade. This could be your quickest way to get paid since we will otherwise be waiting for other people to pay us before we can pay you. If you are interested in trading, we encourage you to hurry your requests because most stocks are likely to dwindle fast upon this announcement. In any case, we do not want to rip anyone off and will pay out of our own pockets if we have to.

To the people who owe us money; please pay us NOW, especially if you've owed us for a long time! It is not fair that we have to cover your debts and would like to pay our own as soon as possible. Some time down the road we will publish a list of all of those who have ripped us off or otherwise flaked out over the years. Now is your chance to redeem yourselves before we go public with your shame!

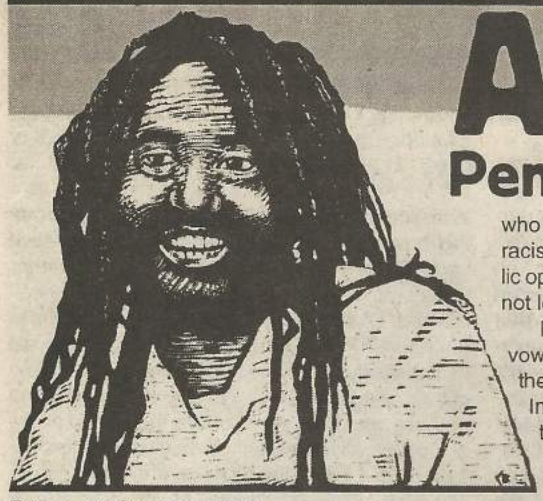
THANK YOU

In the 10 years that Profane Existence has been publishing, distributing, propagandizing and agitating, it would be hard to say that we don't all feel much more enriched with the experiences and knowledge we have gained. By quitting Profane Existence, we are not giving up on our politics or beliefs in the truly underground DIY punk ethics. We are extremely hopeful that we have been able to inspire and educate through our efforts and that the movement will flourish after PE is gone. All of us at Profane Existence will still be actively involved within the movement and will probably collaborate on similar, but much smaller, projects in the future. For all of those who have supported us financially, emotionally, or otherwise, we send out our heartfelt thanks. We also want to thank all of those who have worked with the PE collective in a cooperative fashion, be they bands, distributors, record labels, magazines, and other generally outstanding individuals. However, the most gratitude of all goes for those who have risen above and beyond the call of coolness for donating their time and money to make the prisoner sub fund work, as well as help the other benefit projects initiated by Profane Existence: you are the greatest! If there was a way to thank everyone individually, we certainly would, but we don't want to make a list because of fear we would leave someone out.

Until we cross our paths again, thank you and .... **UP THE FUCKIN' PUNX!!!**

Profane Existence Collective
Minneapolis, October 12, 1998
506th anniversary of the beginning of Native genocide in the Americas.

WE'LL SEE YOU ON THE FRONT LINES!



ALL OUT FOR

Pennsylvania Supreme Court Upholds

Friday, 30 October, 1998

Mumia Abu-Jamal is now under immediate threat of death by the state's executioners. Mumia Abu-Jamal is an innocent man, an eloquent and outspoken opponent of racism and injustice who has been hounded by the Philadelphia police and FBI since the time he was a teenage spokes-man for the Black Panther Party in the late 1960s. Jamal remained in the cross hairs of the cops as he went on to become a renowned journalist and supporter of the MOVE organization in the late 1970s. Continuing the decades-long political vendetta against Jamal, this morning the Pennsylvania Supreme Court issued a 71-page ruling endorsing each and every aspect of his racist frame-up and false conviction for the 1981 killing of Philadelphia policeman Daniel Faulkner.

This judicial ruling has been prepared by a sinister campaign by the Philadelphia Fraternal Order of Police and its supporters. To grease the skids to the execution chamber, these forces recently took out a full-page advertisement in the *New York Times* (14 June) and other major newspapers around the country. Only days before the ruling, the *New York Post* (25 October) ran a rabid editorial raving against Jamal as a "cop killer" who should be put to death. The purpose of this racist crusade is to manufacture a climate of "public opinion" for the legal lynching of Jamal. We cannot let this happen!

Pennsylvania governor Tom Ridge has long vowed to sign a new death warrant as soon as the state Supreme Court ruling was announced. In1995, it took a massive campaign of international protest, including by trade unions representing millions of workers from Italy to South Afri- ca, to stay the hands of the executioners when Ridge had signed an earlier warrant for Jamal's death that summer. While Jamal's attorneys fight to wield every legal weapon they can in his defense, what is urgently needed right now are mass mobilizations particularly drawing on the power of the multiracial working class to demand: Freedom now for Mumia Abu-Jamal! Abolish the racist death penalty!

It is no accident that the Pennsylvania Supreme Court ruling was released only days before the upcoming elections--as Ridge campaigns for another term as governor--amid a heinous, murderous campaign of bigotry against homosexual rights and the right to abortion, and as both the Democratic and Republican parties promote the speedup on death rows around the country. The "right-to-life" terrorists who assassinated Dr. Barnett Slepian last week are the same forces who howl for racist legal lynching. Only this week, a 29-year-old black man, Jeffrey Blake, was released from prison in New York after his 1991 murder conviction was shown to be based entirely on fabricated testimony. If New York State had had the death penalty at the time of Blake's frame-up, this innocent man would likely not have lived to see his exoneration.

The crusade to kill another innocent man--the most prominent death row prisoner in America today, Mumia Abu-Jamal--is precisely designed to sanctify the state's machinery of death. Jamal's case throws a spotlight on what the barbaric, racist death penalty in the U.S. is all about.

In a demonstration of flagrant bias, the Pennsylvania Supreme Court ruling dismisses as "incredible" every piece of testimony by witnesses testifying on Jamal's behalf and every piece of evidence submitted by Jamal's defense team. At the same time, they find totally "credible" every action and piece of testimony by the Philadelphia cops. The Philadelphia Police Department is so notorious for its racist frame-up system that even the U.S. Attorney General filed a civil rights lawsuit in 1979 charging "widespread, arbitrary, and unreasonable physical abuse" of witnesses and suspects. In the last three years alone, hundreds of con- victions in Philadelphia have been thrown out on such grounds.

The Court ruling also upholds every action by notorious hanging judge Albert Sabo, who presided over the original farce of a trial and the Post-Conviction Relief (PCRA) hearings beginning in 1995, with the absurd statement that "our judges are honorable, fair and competent." Sabo's pro-prosecution bias was so blatant that even the *Philadelphia Daily News* (2 October 1996), which generally serves as a mouthpiece for the Philadelphia Police Department, complained that Sabo's "heavy-handed tactics can only confirm suspicions that the court is incapable of giving Abu-Jamal a fair hearing."

Despite the rigged trial and hearings conducted by Sabo, a mountain of evidence has come out demonstrating Jamal's innocence and the tactics of lies, coercion and terror wielded by the Philadelphia District Attorney's office and the cops to secure Jamal's conviction. At least five witnesses from five different vantage points told police that

A STATEMENT FROM DEATH ROW

By Mumia Abu-Jamal
SCI-Greene, Waynesburg, PA
- Saturday, 31 October 1998 -

Once again, Pennsylvania's highest court has shown us the best justice that FOP [Fraternal Order of Police-Ed.] money can buy. Ignoring right reason, their own precedent, and fundamental justice, they have returned to the stranglehold of death. In their echoes of the tortured logic of Judge Albert Sabo, they have reflected a striking fidelity to the DA's office. If it is fair to have a tribunal who are in part admittedly paid by the FOP -- and at least one justice who can double as DA one day and a judge the next in the same case -- then fairness is just as empty a word as "justice." To paraphrase Judge Sabo, it is "just an emotional feeling."

In recent months the Pennsylvania Supreme Court has upheld death sentences in cases where an impartial reading of transcripts or pleadings would make an honest affirmation all but impossible. They have ignored all evidence of innocence, overlooked clear instances of jury taint, and cast a dead eye on defense attorneys' ineffectiveness. What they have done in my case is par for the course. This is a political decision, paid for by the FOP on the eve of the election. It is a Mischief Night gift from a court that has a talent for the macabre.

I am sorry that this court did not rule on the right side of history. But I am not surprised. Every time our nation has come to a fork in the road with regard to race, it has chosen to take the path of compromise and betrayal. On October 29th, 1998, the Pennsylvania Supreme Court committed a collective crime: it damned due process, strangled the fair trial, and raped justice.

Even after this legal legerdemain [sleight of hand] I remain innocent. A court cannot make an innocent man guilty. Any ruling founded on injustice is not justice. The righteous fight for

Governor Tom Ridge - Voice - 717-787-2500 Fax - 717-772-8284 & 717-783-4429
D.A. Lynn Abraham - Voice - 215-686-8700 Fax - 215-686-8024
US Atty Gen. Janet Reno - Voice - 202-514-2000 Fax - 202 514-4371

MUMIA ABU-JAMAL!

Racist Frame-Up – Mumia Is Now In Grave Danger

another man--not Jamal, who was found slumped on the street after being shot in the chest by Faulkner--had run from the scene of the shooting. The prosecution's claim that Jamal's legally registered pistol was the murder weapon is refuted by the simple fact that there is no evidence at all that Jamal's gun was even fired that night, much less by Jamal. Another central pillar of the prosecution's case--that Jamal had "confessed" to the shooting while in the hospital that night--has likewise been fully exposed as a lie. Indeed, there was no report of said "confession" until more than two months after the shooting.

The Pennsylvania Supreme Court spits on the whole of this mass of evidence of Jamal's innocence. It also sneers at the clear evidence that Black people were systematically excluded from the jury in Jamal's 1982 trial. Yet this was simply another instance of the racist jury-rigging which was shown to be widespread and common when a ten-year-old "training" videotape by the Philadelphia D.A.'s office was made public in1997.

The frame-up of Mumia Abu-Jamal, rubber-stamped by today's ruling, demonstrates that there is no justice in the racist capitalist courts. As we stressed in building labor-centered protests during the summer of 1995 on the eve of Mumia's threatened execution, the social power to free Jamal and abolish the racist death penalty lies in the hands of the multiracial working class. After decades of defeat, the labor movement has demonstrated renewed combativity, from last year's UPS strike to the walkout which shut down the GM empire this summer. In taking up the fight for Jamal's freedom, the working class will be striking a blow against an entire system predicated on the brutal exploitation of labor and rooted in the racist repression of the black population. The fight for Black freedom is central to the emancipation of labor itself.

All who are committed to the fight for Mumia's freedom must mobilize in the unions, on the campuses, in communities across the country and around the world. Freedom now for Mumia Abu-Jamal! Abolish the racist death penalty!

Partisan Defense Committee
P.O. Box 99, Canal Street Station
New York, NY 10013-0099
(212) 406-4252

For more information on how to get involved with the campaign to save Mumia Abu-Jamal, contact one of the following organizations:

INTERNATIONAL CONCERNED FAMILY & FRIENDS OF MUMIA ABU-JAMAL
P.O. Box 19709
Philadelphia, PA 19143
Tel: (215) 476-8812 or (203) 847-6721
Fax: (215) 476-7551or: (203) 846-1937
E-mail: mumia@aol.com
Web: http://www.mumia.org

Mobilization to Free Mumia
3425 Cesar Chavez St.
San Francisco, CA 94110
(415) 821-0459

In the Minneapolis / St. Paul area:

Twin Cities Coalition to Defend Mumia Abu-Jamal
2441 Lyndale Ave. S., Minneapolis, MN 55405
24 hour hotline & voice mail: 612-649-4579
http://www1.minn.net/~meis/index.htm
Meetings of the TCCDMAJ, held every Wednesday at 7:00 P.M. at Arise! bookstore, 2441 Lyndale Ave. S., Minneapolis (phone 871-7110). Or leave a message on the TCCDMAJ hotline.

SOME RECENT ACTIONS

Immediately following the PA Supreme Court's denial of Mumia's appeal for post-conviction relief on October 29, protest actions took place in cities around the world. On November 7, demonstrations were held in Philadelphia PA, Ann Arbor MI, Austin TX, Bangor ME, Bloomington IN, Burlington VT, Chicago IL, Gainesville FL, Louisville KY, Los Angeles CA, Madison WI, Minneapolis, MN, Missoula MT, Nashville TN, Portland OR, San Diego CA, San Francisco CA, Seattle WA, Calgary (Canada), Volta Redonda (Brazil), Amsterdam (Holland), Besançon (France), Hamburg (Germany), Marseille (France), Paris (France), Rome (Italy), Oslo (Norway), Strasbourg (France) and Cape Town (South Africa). Following are some brief reports compiled by Refuse and Resist (resist@walrus.com) with annoying self-congradulatory remarks edited out.

Ann Arbor, MI / November 9 - Approximately 50 people participated in a Noon rally for Mumia Abu-Jamal on November 9 in Ann Arbor, Michigan. The demonstration was called by the Ann Arbor chapter of Anti-Racist Action (ARA) and was attended by a wide range of community members and University of Michigan Students.

Oslo, Norway / November 7 - "Stop the execution of Mumia" - demonstration in Oslo, Norway. Paintbombs and firework crackers where thrown at the US Embassy during a demonstration in support of Mumia Abu-Jamal. About 100 people participated on very short notice, and promised to work harder and mobilizing more in the next weeks to stop the execution of Mumia. The manifestation were arranged by the support committee for Mumia from the autonomous youth house Blitz in Oslo.

Chicago, IL / November 7 - Chanting "Stop the Execution - Free Mumia Abu-Jamal!", about 300 people marched through the central Loop and held a rally in front of the Chicago Tribune newspaper. Thousands of leaflets about Mumia were distributed along the march route. The demonstration was organized by the Committee to Free Mumia Abu-Jamal (a coalition of political and social activist organizations).

Louisville, KY / November 7 - About 50 people showed up for the Save Mumia demonstration called by Louisville Anti-Racist Action. Muncie Anti-Racist Action was present too, as were the KY ACLU, the KY Alliance Against Racism and Political Repression, and Amnesty International.

Missoula, MT / November 7 - 25 people attended a teach-in about Mumia at Christ the King Church.

Monterey, CA / November 7 - There was also a National Tribunal on Police Brutality and Misconduct in Monterey that drew some of the major national figures in the movement to stop police brutality - Ron Daniels, Ron Hampton, Mary Powers (NCOPA), Ann Fagan Ginger (Meijlejohn Center) to families who have lost loved ones to police brutality and activists/organizers. There were approximately 80 people in attendance for the tribunal and there was a panel on Mumia Abu Jamal that featured D'Andre Bitter of the October 22nd Coalition and Simone Durant of Refuse & Resist! who emphasized where things are at in the battle, the stakes, the importance of taking the struggle broader and higher in order to prevent the government from killing Mumia.

Nashville, TN / November 7 - A protest to raise public awarehess on Mumia's case was held at the Federal Courthouse downtown, drawing 60-70 participants throughout the day. About 1500 or so fliers were distributed.

Rome, Italy / November 7 - About 60 people participated at the sit-in. We have distributed about 300 sheets contained last Mumia's letter and the new attorneys' request. We read both and we told about Mumia and MOVE's story. We had photos and candles to let know we were there in support of Mumia. In the next days we will send you some photos. —Malcolm X Association

San Francisco, CA / November 7 - In SF Bay Area, approximately 1,000 people took to the streets to voice their outrage. The Bay Area action was organized and initiated by the Mobilization to Free Mumia Abu-Jamal coalition. Prior to the march, there was a short rally at the SF Federal Building and people huddled in the wind and rain to hear Angela Davis; a member of Third Eye read a statement by Assata Shakur and then people took to the streets. The march went through a predominantly Black neighborhood that has been hard hit by police brutality and harassment in the recent period and was greeted warmly by the residents of the nearby projects. The urgency of Mumia's case drew a diverse, youthful determination, revolutionaries, activists and others.

Volta Redonda, Brazil / November 7 - Workers in Volta Redonda, Brazil demonstrated to demand "Freedom Now for Mumia Abu-Jamal!" and "Down with the Racist Death Penalty!" Initiated by the Liga Quarta-Internacionalista do Brasil (LQB), section of the League for the Fourth International, the rally was held in front of Latin America's largest steel plant. Speakers spoke at a monument to three workers killed when the army intervened against the militant 1988 steel strike. Publicized through a leaflet, radio interviews and a powerful sound truck provided by the Construction Workers Union, the protest of several dozen drew steel and municipal workers and other unionists, as well as black activists and students from area schools.

Detroit / November 5 - A demonstration at the US District Courthouse on November 5th. Over 50 people very spirited people showed up. A lot of people drove by, honked horns, and cheered the demonstration on.

San Francisco / November 2 - The "Monday after" emergency event organized by the Prison Radio Project, Fireworks and others, was effective. Some 1000 attended and marched through the Mission District communities in a torch light parade.

Los Angeles / A November 2 - The L.A. demo for Mumia tonight at the westside federal building with 200 participants all together. The demonstration was met with a fairly positive response from folks passing by, waiting for buses or driving along Wilshire. Quite a few people showed up who didn't seem to be with organized contingents but just concerned individuals who hopefully will be hooking up with some ongoing work. Folks were there from PART, ARA, MXGM, Refuse & Resist, Food not Bombs, Partisan Defense, Peace & Freedom, CISPES, Crack the CIA, some Zapatista supporters and probably some other organizations.

Minneapolis, MN / November 1 - Close to 100 people came to the intersection of Cedar and Riverside on November 1st to express their outrage at the decision against Mumia. The demonstration was militant and spirited, with a street march down Cedar Avenue following the rally on the steps of Riverside Bank. Some great pictures of that demonstration can be viewed online at: http://www1.minn.net/~meis/11-1demo/demo.htm

Ann Arbor, MI / October 31 - A demonstration took place at the downtown Federal Building. On less than 18 hours notice,15 people met with signs and flyers for passersby amd received a good response and achieved more name recognition of Mumia.

New York, NY / October 31 - 1,000 protesters gathered at Grand Central Station and marched to Times Square on Saturday October 31St. A Free Mumia Abu-Jamal contingent participated in the Halloween parade, and other marchers and onlookers joined in chanting slogans demanding that Abu-Jamal be freed.

San Francisco, CA/ October 31 - The Mobilization to Free Mumia Abu-Jamal held an emergency demonstration in San Francisco at Powell and Market to protest the decision of the Pennsylvania Supreme Court. About1200 people attended including a broad range of people representing many organizations. A meeting of 75 Mobilization members and supporters earlier in the day set, Saturday, November 7 as the date for a mass march and protest rally to Stop the Execution and Free Mumia!

Washington, DC / October 31 - Approximately 80 people protested in front of the Supreme Court at 5:00 PM. If the death warrant is signed, a demonstration will be held in front of the Supreme Court at 5:00 PM on the following day. Meetings of International Concerned Family and Friends of Mumia Abu Jamal are held every Tuesday at 6:00 at 404 H St., NE.

Contact Refuse & Resist!
305 Madison Ave., Suite 1166, New York, NY 10165
Phone: 212-713-5657
email: refuse@calyx.com or resist@walrus.com

FREE LEONARD PELTIER!

The Leonard Peltier Defense Committee is calling for a renewed international campaign of of nonviolent civil disobedience starting December 19, 1998, to free Leonard Peltier and political prisoners everywhere. These action are intended to increase the pressure on President Clinton to keep his promise to sign the order of Executive Clemency and finally end this injustice.

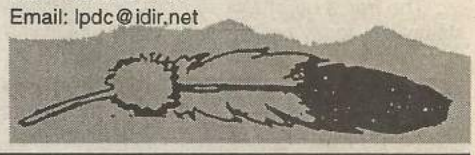
Leonard Peltier is the USA's most famous political prisoner and has been locked up for over 22 years after being framed for the murder of two FBI agents at the Pine Ridge Sioux Reservation. The agents deaths were a result of a shootout with an encampment of the American Indian Movement (AIM) in which one AIM member, Joe Stuntz, was also killed.

Leonard Peltier is imprisoned for a crime he did not commit; convicted and sentenced on the basis of evidence which the government has long ago acknowledged to be false. Evidentiary hearings have been repeatedly denied to Peltier in order to gain a new and fair trial. Congress has so far refused to investigate the matter, which will likely expose the illegal incarceration of Peltier as well as FBI complicity in the murder of over sixty people at the Pine Ridge Reservation.

Currently Leonard Peltier's health is in severely poor condition. Due to a jaw operation he underwent at Springfield Medical Facility, he is in excruciating pain every day. He cannot open his mouth enough to bite his food and must force food through a gap in his teeth and mash it with his tongue in order to eat. He has put in several requests to see an outside physician, and Doctor Keller, a renowned mailla-facial surgeon from the Mayo Clinic in Rochester, MN has written the prison telling them he is willing to treat Leonard Peltier, but prison officials have denied those requests. It is now more urgent than ever that Leonard Peltier be freed.

To find out about civil disobedience actions in your area, or for help and ideas for organizing your own actions and events, contact the Leonard Peltier Defense Committee. They are planning to print large posters for the campaign which read "FREE LEONARD PELTIER AND ALL POLITICAL PRISONERS." These large posters will greatly aid the visibility of Leonard's case by displaying them in homes, offices, store windows and wheat-pasting them on walls in your community. Please send a donation when writing for a bundle of these posters.

Contact:
Leonard Peltier Defense Committee / P.O. Box 583 / Lawrence, KS 66044
Phone: 785-842-5774
Fax: 785-842-5796
Email: lpdc@idir.net



ANOTHER STATE-INDUCED SUICIDE IN ITALY

Hi everybody at the PE collective,

I saw on issue 36 the article I sent you about Patrizia and Torino (Silvano, Edo +Sole). By now the news I sent you are old, and need to be updated.

The terrible fact that makes them old, is that Sole is dead. I still can't believe it myself.

It's good that you 've got E-mail, so you can receive news from all over this fucked-up world in a short time and be more effective. You are doing such a good job with the magazine... Sometimes I know of a fact happened, let's say in Germany, from PE and not from the people involved in the thing. This is to say how good is PE and how untight is the "movement". We should work on it, we should create a tighter net of contacts.

Anyway, here's the article about Sole's dead, I've found it in : http://www.ecn.org/zero

Soledad is dead. No celebrations please.

Soledad hung herself (we don't have any reason to doubt it) on Friday night (between July 10 and 11, 1998) in Benevagienna (Italy), where she was living under house arrest in the community "Sotto i ponti". Her body has been taken to the hospital of Mondovì, as required by a magistrate, who was very upset because of the unexpected interruption of his fishing-day. Actually we don't even know his name. Many journalists, as usual, arrived immediately but they were chased away.

Soledad was a 22 year-old anarchist 22 and she was Argentinian. She was in Italy since September of 1997. During the investigations on the sabotages against the High Speed Train Project (TAV) in Val Susa, she was accused of being a member of an armed organization called "Lupi Grigi" (Grey Wolves) which claimed itself as responsible of only one such sabotage (there have been a dozen of them and almost all happened before Summer 1997). She was arrested with two other anarchists, Silvano Pellissero and Edoardo Massari, at the beginning of March, 1998. The charges were reduced after the suicide in jail of Edoardo Massari.

Soledad then obtained house arrest in Benevagenna; Silvano was moved instead to the high security prison of Novara. At the moment he is at his 20th day of hunger-strike asking for house arrest and in order to know the date of his trial.

The magistrate who holds the inquiry about the sabotages against TAV (the inquiry was supposed to finish on May, 7th) is Maurizio Laudi.

The famous "arsenal" found in the cellar of the Casa Occupata in Collegno (Turin), where Silvano, Soledad and Edoardo lived, has been never showed to the public and no expert evidence has ever been presented.

The Media are working to construct a part for Silvano, describing him as an agent provocateur.

Right now there are no public demonstrations scheduled, and we hope there won't be, given the results of the mass demonstration held on April, 4th: just a sort of exorcism after which nothing really meaningful happened.

Let's leave apart any mere conventional form of action . Anyone wanting to express his/her thoughts and sentiments and rage should simply do it, in the place and the situation where one lives, by one's own times and ways.

There is nothing to add and nothing to be shouted out. Move.

(think globally act locally)

P.S.- Luca Bertola is out of prison. Silvano Pelissero obtained house arrest. If you want to write : c/o Asilo occupato / Via Alessandria 12 / Torino/ Italy

FREE ALL POLITICAL PRISONERS!

A Political Prisoner is a person incarcerated for actions carried out in support of legitimate struggles for self determination, or for opposing the illegal policies of the government and/or its political subdivisions. Prisoners of War (POWs) are those combatants struggling against colonial and alien domination and racist regimes, captured as prisoners are to be accorded the status of prisoners of war and their treatment should be in accordance with the provisions of the Geneva Conventions relative to the treatment of prisoners of war.

In the United States there are over 100 Political Prisoners and POWs. Any voice of dissension becomes targeted by federal and local law enforcement for harassment, misinformation, intimidation, assault, wrongful imprisonment, and murder.

Locked away in prison and forgotten by the very movements they came from, they continue the struggle from within the belly of the beast. They continue to meet repression from the criminal injustice system.

Political Prisoners and POWs continue the battle with the court system to be treated like human beings. As a result support from the outside is much needed for legal fees, daily necessities, and any emergency needs that need to be met. Help is also needed in letter writing campaigns to put pressure on prison officials and parole boards.

The Anarchist Black Cross is a group of individuals that see the need to provide nonsectarian, financial assistance for Political Prisoners and POWs who receive no support or those who from time to time need emergency assistance. ABC also visits Political Prisoners and Prisoners of War, publicizes their plight, produces literature (tapes, etc. by or about Political Prisoners and POWs). ABC also attempts to help them with any other needs they may have.

Portland ABC-Support Group / P.O. Box 40660 / Portland, OR 97240-0660
Telephone: (503) 287-6467

ANARCHIST BLACK CROSS FEDERATION

There are many ways you can support the ABCF's work with Political Prisoners and POWs. Here are just a few:

• **Send a donation to the ABCF's Warchest Fund.** The Warchest is a program designed to send monthly checks to those Political Prisoners / POWs who have been receiving insufficient, little, or no financial support during their imprisonment.

• **Make a commitment to send $5 or more each month to the Warchest Fund.** When you make a commitment to a fixed amount every month that means that more Political Prisoners / POWs can be consistently supported by the Warchest Fund. One time donations automatically go into the emergency fund. The emergency fund is designed to immediately send checks to those Political Prisoners / POWs in need of one time or emergency assistance.

• **Circulate information about Political Prisoners / POWs.** We will make fliers and other material available to you on request. If you are involved with the publication of a periodical, etc. we would be happy to write an article, or provide with the necessary information to write an article, about Political Prisoners / POWs.

• **Distribute literature on or by Political Prisoners / POWs.** We have a wide variety of T-shirts, pamphlets, tapes, stickers, etc.

• **Put on a benefit to aid the Warchest Fund.** Please let us know in advance if you are going to put a benefit on.

• **Organize a support group.** Write for more information on how to go about starting a support group.

If you already live in an area where there is an ABCF chapter then contact them to volunteer your time or talents:

NJ ABC-SG / P.O. Box 8532 / Paterson, NJ 07508
Jacksonville ABC-SG / 4205 Hershel St #20 / Jacksonville, FL 32210
Orlando ABC-SG / P.O. Box 721227 / Orlando, FL 32872
Winnipeg ABC-SG / Box 64038 RPO Morse Pl. / Winnipeg, MB R2K 4K2 / Canada
Lancaster ABC-SG / P.O. Box 891 / Lancaster, PA 17608
Philly ABC-SG / 4722 Baltimore Ave. / Philadelphia, PA 19143
Moncton ABC-SG / P.O. Box 25103 / Moncton, NB E1C 9M9 / Canada
CT ABC-SG / 65 Lilac Lane / Fairfield, CT 06432-2323
Montreal ABC-SG / 2035 St. Laurent / Montreal, PQ H2X 2T3 / Canada
Kent ABC-SG / 1043 Ohio St. / Alliance, OH 44601
Atlanta ABC-SG / 1138 Creekside Way / Roswell, GA 30076

BLACK BLOCK SHUTS DOWN NIKE STORE IN EUGENE

Sat, 17 Oct 1998

Corporate property was damaged and the local NIKE store was closed after anarchists and other anti corporate activists rallied against the shoe giant in Eugene Oregon today. People gathered at the outdoor market downtown about 11:00am. After some speech making and leafleting a group of about 60 took the street in violation of the municipal parade ordinance. The march was led by a black block of young anarchists, an increasingly common sight in a community plagued by police violence. Following the stick and gas mask toting radicals came a giant 12 foot "swoosh" (NIKE corporate symbol) dragged by small children to dramatize NIKE's use of child labor. The group proceeded to the 5th Street Market, in which the NIKE store is located and the site of previous conflict over the removal of trees to make way for NIKE expansion. The swoosh prop was destroyed

in dramatic fashion as the black block pulled down the fence surrounding the construction site of the new "NIKEtown" store.

The police seemed to have been taken by surprise and it was several minutes before they responded in enough force to threaten the group. As the rapid deployment unit (RDU the fascist political police here) deployed with riot gear and pepperspray, several people entered the market and made their way to the NIKE store where product was pulled off of shelves, displays were vandalized, fireworks were ignited and an entire rack of clothes was dumped off a balcony into a fountain below. Anarchists were also seen on the roof, but it is unclear what may have occurred there. At this time it appears that no arrests have been made, but many people were photographed. Eugene is the birthplace of NIKE, CEO Phil Knight still maintains a residence in neighboring Springfield though corporate headquarters have moved up the road to Portland. Citizens rioted against NIKE on August 2nd causing some $5,000 damage.

The A-Infos News Service
WWW: http://www.ainfos.ca/

Could You Tell A Green Field

On August 10th, activists occupied a stretch of land in South Minneapolis slated for destruction under a highway re-route plan. Proclaiming the establishment of the Minnehaha Free State, the protestors have so far managed to halt the environmentally devastating re-route, and their occupation continues as this issue goes to press.

The protest is aimed at the Minnesota Department of Transportation (MnDOT), which wants to re-route Highway 55 to the east of its existing corridor, and widen it to four lanes. This would create a smoother connection for commuters coming to downtown Minneapolis from the southern suburbs, and also ease the route to the airport.

Not surprisingly, this quest for convenient driving displaces its costs on to the neighborhoods and green spaces in its path.

The re-route would carve up a significant chunk of green space next to Minnehaha Park, which is home to Minnehaha Falls and is one of the most important pieces of the Minneapolis park system. The Park will not be quite as pleasant with the roar of heavy traffic all around its western edge. Nor will it be as accessible to adjacent neighborhoods; berms and sound walls will do more to block the park from the surrounding community than to actually reduce noise pollution.

Several groves of old-growth oak trees will also be destroyed to make room for the road, as will other patches of urban wilderness currently home to a variety of wildlife. One area to be affected is Camp Coldwater and Coldwater Springs. Camp Coldwater was the site of the first white settlement in Minnesota. Before that, the area was occupied by the Dakota people, to whom the Coldwater Springs are still a sacred site. Camp Coldwater lies in the path of the re-route, and MnDOT has announced de-watering plans which would reduce the springs if not dry them up completely. In an associated development, the Metropolitan Airport Commission (MAC) has been given a section of the Camp Coldwater area to use for expanded commuter services and additional parking lots. 3/4 of Camp Coldwater would thus be paved over.

The re-route has a very real human cost also. The state, using its power of eminent domain, declared possession of 7 houses in the highway's path. State Attorney General Skip Humphrey, who was the Democratic Party's candidate for governor, signed the condemnation orders.

Six of the houses were vacated, but one couple has refused to move. Carol and Al Kratz, who have lived in their home for 43 years, vowed to stay and fight. They recently lost a condemnation hearing and have been given an eviction notice.

A coalition of mainstream environmental and community groups has long been organized under the umbrella name of "STOP the ReROUTE", and has been leading efforts to do just that. However, earlier this summer, when the actual demolition of the houses appeared imminent, a number of people decided the situation called for more direct action, and the Minnehaha Free State was born.

Activists occupied the demolition site on August 10. Since then, the camp has been steadily fortified, organized, and expanded, as protestors settle in for the long haul.

The occupiers include members of Earth First, AIM (American Indian Movement), the Mendota-Mdewakanton Dakota tribe, the Indigenous Environmental Network, and unaffiliated individuals. Among other things, they oppose any re-route of Highway 55 through green space, seek community control over land use decisions, and demand recognition of the Mendota-Mdewakanton Dakota and their land claims. (The full text of the occupiers' statement can be read at: http://freenet.msp.mn.us/org/stop55/occupy.htm)

Sign painted at intersection near the Highway 55 reroute occupation.

In the initial wave of the occupation, protestors were prepared mainly to block demolition by the state. One house was occupied and barricaded by 3 women. Another house was protected by a man perched on a 20-foot high tripod platform, designed to make involuntary removal impossible without serious injury. A second house was also occupied, and another protestor was locked down to the ground.

Tepees of the Mendota Moewkaton Dakota Oyate

In the face of this opposition, the state backed down and temporarily called a halt to its plans. Though no longer on 24-hour lockdown, the protestors remain wary, and are ready to resume their positions if need be. People stay alert for signs of intervention, and sentries with walkie-talkies keep a lookout at night.

Currently, the state appears to be playing a waiting game, hoping to outlast the protestors rather than force them out. The protestors insist they aren't leaving, and have used their time well, getting organized for an indefinite stay.

And while things have settled down some since the start of the takeover, each side has done some jockeying for position. On Sept. 16, crews attempting to cut water and gas lines to the occupied houses were turned back after protestors locked themselves to the machines, resulting in two arrests. On Oct. 14, police took advantage of a protest rally at the State Capitol to move crews in again on the lightly-defended site. This time, with the aid of some 50 squad cars and 100 cops in full riot gear, they succeeded in permanently disabling gas and water lines. The police also arrested 8 people, including one neighborhood woman not involved in the protest who was trying to return home. She and several others were injured by heavy-handed police tactics. During the melee, some police removed their badges to avoid being identified by cameras.

In response, 4 of the occupiers began a hunger strike on Oct. 15, which lasted until Nov. 2, when it became apparent that moral appeals were not affecting the government's behavior. A further incident occurred on Oct. 26, when 4 supporters were arrested during morning rush hour, trying to hang a banner from a parking ramp across from Minneapolis City Hall. Charges were later dropped against 3 of them.

There has also been activity on the cultural front.

From A Cold Steel Rail!

The western edge of the Minnehaha Free State

Dakota members have declared the Coldwater Springs area a spiritually significant site, pointing to a stand of oak trees aimed in the four directions, and raising the question of burial grounds in the area. State archaeologists claim to have found no evidence of intact remains during previous development. The age of trees has also been disputed, with the state trying to argue they could not have existed during Dakota occupancy of the land, pointing to core tests it has done on similar trees. But protestors have a cross-section taken from a nearby burr oak that indicates old enough age and is also smaller than the existing trees.

Alongside these battles, numerous events have been planned to raise awareness of the occupation and keep people in good spirits. Some recent examples include:

* Earth First! Fall Midwest Regional Rendezvous, Oct. 9-11 held at the site
* an Indigenous Peoples Day parade on Oct. 12 ("Columbus Day"), also at the site
* a Benefit Concert in Minneapolis on Nov. 6 featuring local bands
* a commemorative horseback ride from Birch Coulee to the occupation site, completed Nov. 7. This 140-mile ride honored the 38 Dakota killed during an 1862 uprising against ill treatment and broken promises by the state of Minnesota, and similar struggles continuing today.

The next festive occasion will be a Thanksgiving Dinner potluck at the site, planned for 1 p.m. on Nov. 26th. Attendees are asked to bring utensils and a dish to share.

But, special events aside, the heart of this campaign is the occupation itself and the people who keep it alive, day after day. A look at their wonderful work is in order:

The Minnehaha Free State is run on the principles of group consensus by the occupiers themselves. Regular meetings occur once a week, or may be called to consider decisions which affect the community as a whole. Anyone who is around may attend the meetings.

A number of guidelines have been established by the group in order to maintain friendly relations with the neighborhood and keep the focus of the occupation on the re-route, depriving the state of any pretexts it might use to break up the camp. These include no weapons/no alcohol/no drugs policies, nonviolence, a single fire, and quiet hours.

Roughly 30 people spend the night on any given date, and a large support network has evolved to keep things going. In addition to the barricaded houses, a number of tents and tepees have been erected.

Gas, water, and electricity to the houses have been cut off, but the protestors have improvised. A fire, candles, kerosene lamps, and flashlights are being used for light sources. Recently, a solar panel was donated, which is used to charge batteries and run lights and a fax machine.

Fresh water is regularly collected in jugs from the nearby Camp Coldwater Springs. Bathrooms, however, mean either the woods or a walk to the park or a gas station.

Food comes from a variety of sources, including Food Not Bombs, the People's Co. Bakery, and the Seward Café. People donate prepared meals as well as groceries. A kitchen has been set up with 2 propane stoves, and 3 vegan meals a day are served in the camp.

Food has played a role in establishing ties between the protestors and the rest of the neighborhood. On Sundays, the community is invited over for a corn roast and talk. Generally, response from the community has been positive, with some people actively supporting the protestors. The occupation has raised a lot of local awareness about the re-route and about green issues.

Protestors have also taken time to work on individual projects like beautification of the area, including planting a garden. Currently, the main activity is preparing for the coming of Minnesota winter. Shelters are being built to provide more protection than tents can afford. Firewood is being gathered, as are sleeping bags and winter gear.

The state seems to think winter will do its dirty work for it, driving the occupiers out. MnDOT officials recently met with the protestors, alluded to the changing of the seasons, and suggested there would be no charges pressed if they packed up camp and left. This proposal was completely rejected by the Minnehaha Free State. MnDOT, of course, is denying it ever offered to make a deal.

The determination of the protestors is amazing, but they need more than compliments if this struggle is going to succeed. Please consider getting involved in the occupation efforts.

Donation priorities right now are winter clothes, sleeping bags, blankets, firewood, batteries, tools, U-locks, waterproof tarps or plastic sheeting, and (as always) vegan food. Monetary donations are also welcome. Donation can be dropped off on site, or mailed to Big Woods Earth First at: P.O. Box 580936, Minneapolis, MN 55458. Any checks or money orders should be made out to: MNRAG.

People are always welcome to come out and see what's happening, donate their time and labor, and join in the occupation. Minnehaha Free State is located at 5307 Riverview Road in Minneapolis. If you're coming from downtown on Highway 55, turn left (East) on 53rd Street and go 2 blocks.

LONG LIVE THE MINNEHAHA FREE STATE!

Info Booth

Please be advised that if you do visit the Free State, you are technically breaking the law by trespassing on MnDOT land.

You can get the latest information on the occupation by calling the hotline at (612) 728-0595.

Information on STOP the ReROUTE, including the occupation, can be found online at: http://freenet.msp.mn.us/org/stop55/top.html.

A day-by-day look at the occupation is available at Tom Taylor's site: http://members.aol.com/noreroute/reroute_occupation.html.

Special thanks and best wishes to Austin, who helped with much of the information contained in this article. And cheers to P.E., who has kept anarchism alive and well in the Land of 10,000 Punks for the last ten years. We remain bloodied but unbowed.

Free the people / Free the land!

Impulse '98

"We Came here to drink, Party, and watch bands play...

WELCOME TO THE....

ASYLUM

a punk/hardcore convergence

june 17-23 1998

eugene, oregon

Asylum: n. An inviolable place of refuge and sanctuary

So a little more than two years ago I sorta promoted a little punk get together up here in the darkest, most primeval depths of Cascadia. After eleven arduous months of organizing what I had hoped was to be a positive, fun, and overtly political gathering, I was a little disappointed (read: devastated) by the results. A week before the gathering, which I had affectionately named after my fave Antisect song, there were already 150+ kids in town, bored and drunk. Needless to say, after seven SF scumfucks gang-raped a woman, destroyed the poorest neighborhood in Eugene, and came within inches of getting our only all ages venue permanently closed, the prospects for Resist and Exist darkened under the ominous haze of booze charged crusties and angry cops. A long story short, the gathering went down under a bridge, 47 bands played for free, 2 kids died (one got hit by a car the day it started and another was hit by a train the day after), 17 kids were hospitalized for various wounds (mostly received during many fights between skinheads and punks, skinheads and scumfucks, and scumfucks and punks), our loaned PA was stolen by a scumfuck, the geriatric mayor of Eugene declared a state of emergency because the 600-odd punks were stealing, smashing, and drinking the town like nothings since the Dead shows of the early '70s and well, aside from seeing far too few of my beloved workshops go down, I was also facing the wrath of the city government as they threatened to bill me for the six portapotties that were leveled and charge me with whatever crimes they could get to stick to my dirty black shirt. Needless to say, I caught out of town the next day.

"So why?" you ask, "having seen the success of your last punk gathering, why did you even think of attempting another one this year?" As I blush and kick the dirt restlessly with my boot I deliver some vain excuse to your valid query... uhhhh... I figured it would be different in the woods... uhhhh... I still had some hope that punks as a scene had some sense of responsibility... uhhhh... I still thought the kids could be united... uhhhh... I listened to too many Seven Seconds albums and was too posi-core to look at the obvious. The fact is, whereas some people learn from their mistakes in an effort to avoid or at least avert future failure, I on the other hand, was born without the innate ability to reason thusly. OK, that and I was pretty bored with the scene here and nothing energizes a scene quite like brining in a few hundred of your closest friends to town.... and well, I'd sorta been running this plan through my head to pull the Earth First! movement from the hands of the crystal worshipping hippie mafia where it now festers under the sweltering sun of stagnancy and ineffectiveness, and reenergize the movement with the fun, disrespectful rebelliousness of punks.

So my grand scheme was something as follows: Step 1 - Organize and promote a punk fest out in the forests here. Step 2 - Make it overtly political; that way only cool, thoughtful kids will come. Step 3 - Take aforementioned cool kids out and show them amazing forests and what happens to them under the very corporate rule that all their fave bands sing about. Step 4 - The kids automatically fall in love with the wilderness here and after seeing the direct action campaigns already here, will get inspired and stick around to smash corporate dominance with us. Step 5 - The punks turn out to be just what the proverbial doctor ordered and are so effective that society comes tumbling down amidst butt flaps, bullet belts, and Crass patches. Step 6 - We all live happily ever after in an ecocentric world without cops, politicians, or sport utility vehicles.

Needless to say, it didn't materialize according to my plan.

After an agonizing three months in search of a punk name for the gathering which didn't use the words resistance, critical, active, or any unnecessary hyperbole, I finally settled on the name Asylum and started putting word out through the usual punk media. Aside from the perpetual "Not again! Don't you ever learn?" from scenesters the world over, the organizing side of it wasn't too hard. Oregon alone has over a million acres of available venues (public land), so there was no need for talking to landlords or other propertied interests, workshop and discussion leaders came pouring out of the woodwork offering to do workshops on everything from sexual health to tree climbing to self defense to sabotage, and as opposed to Resist and Exist, there wasn't a constant barrage of bands calling to play.

All was well up to the end of May when federal law enforcement officers started calling my home phone asking where exactly we were planning to hold this shindig and what we expected to happen (I of course had no idea 'cause I wasn't really involved in the process, it was just my voice mail and email that were being used for promotion). By that time we had already found a good

"At first I ignored them, then I got angry, and then they kicked my ass. The HDP is soley responsible for the "Asylum Massacre" and they are proud of if. Fuck 'em..." Timp (timp@efn.org)

"It was like Lord of the Flies meets Braveheart..."

Fuck the politics..." [Not to be confused with this editor's old psuedonym "Troll"] Troll, Emporor of HDP

spot up in the woods about 60 miles from town in the Willamette National Forest, a bunch of old friends started dropping in and there was no way we were gonna stop it. After pulling together supplies (tarps, tools, food and what-not) we headed out to establish the Asylum Autonomous Zone and prove that living anarchism is not only possible, but desirable.

The night of the 16th turned out to be a wonderful prelude to what I had hoped was to come. A bunch of awesome kids set to work throwing up tents for the kitchen, digging shitters, and setting up the other physical needs of our new society. As the sun plummeted into the western sky, a van from Hollywood pulled up full of mohawks and spikes and before long, 40 some kids were hanging around a campfire telling dirty jokes and showing neat and interesting things they could do with their bodies. Fuck yeah...

The next day, there were about 100 kids there, sitting around listening to Slayer and eating USDA canned goods, helping make signs, setting up tarps and other good stuff, or of course exercising their punk rights to sit around in the hot sun and drink rotgut booze while other people work. Surprisingly enough, it took almost eight hours for the first chaos to erupt. Christ and his friends had been drinking in the sun since dawn and stumbled their way over to the kitchen where the rest of the fest were lounging in the shade. Of course, too much wine and sun don't do much for one's subtleness or finesse in walking around a crowded tap and ol' Christ managed to trip over four or five kids before feeling the call of nature. He proceeded, like any self respecting punk would, to relieve himself all over the kitchen. As everyone under the tarp watched, mouths agape, Christ and his girlfriend started fake fighting and soon enough she went head over heels into the stack of donated yogurt.

As this good natured belligerence threatened to evolve into more extreme forms, we called a meeting to see what everyone wanted to see out of the convergence and to try and hammer out a way at both preventing and dealing with any problems that may arise. Christ and some other inebriated kids took this meeting as a fine place to espouse their hatred for "PC faggot pussy nigger bitches" like myself and my friend Monica, and pretty much used every remotely offensive word in their vocabulary to express their hatred for organization that interfered with their drinking and partying. The rest of us unanimously agreed that what Christ and his friends really needed was to be bound, gagged and shot, and with fifteen minutes they became fertilizer for the great Cascadia rain forest. [The typist was daydreaming.... Strike that last sentence—Ed.] After 45 minutes of friendly shit talking, the meeting pretty much ended in a stalemate with the political kids all pissed off at the drunks, and the drunks all pissed off at the political kids... And then there were kids like me who appreciate shit talking, partying, and offending people for the sake of offending people, but

don't like watching months of work start to unfold because of a few kids stuck in some adolescent rebellious stage. Things seemed to calm down with the setting sun (mainly because none of the scheduled bands showed up, probably due to the fact that my voice mail system was all fucked up and they couldn't find it), and everyone seemed to be getting along pretty well, especially as Adam and Charity dished up welfare stew.

That night I went down the hill to kick it around the campfire with some old friends and new crushes, content that everything was good.... Until I ended up running back up the hill to break up some fight that was happening out of our view. When I got up to the top, the fight had already been broken up... OK, so it wasn't really a fight, more of a beating as big ol' Frank from New Orleans took offense at something someone had said about his facial tats or club affiliation and proceeded to sock 15-year-old Dale in the mouth. People pulled Frank off of Dale and after twenty minutes of difficult dialogue between drunken personalities, Dale apologized for any offense his much larger opponent might have taken and it was resolved that HDP, the punk club that lots of the kids in attendance claimed, did not mean "Hollywood Drunk Punx" as was widely assumed, but rather "Hollywood Drunx Period." With that important detail out of the way, everyone went to bed happy and well informed on the state of the world.

The next day seemed to go very well indeed. Some of the raddest kids in the world arrived from Colorado, Arizona, Victoria, and Portland and most of Asylum abandoned camp to go swimming. All was good... until I got back from and seven different people came up to me relaying that they had been beaten up by good ol' Frank. Before I knew it, people stopped coming to me and there was a big circle of about 50 people intent on kicking Frank out of the area. Feeling somewhat responsible for ensuring this didn't erupt into complete and total mayhem, and also for the safety of the people there, which was obviously jeopardized by Frank's presence, I went along with the posse towards the spot where Frank was drinking. As always, mob action is much more difficult than our patches and iconography would suggest, a fact which became apparent when Frank refused to leave and four or five of his friends decided they were gonna fight the whole mob. Anyway, most of us tired rather quickly of the bullshit shit talk between macho members of the mob and certain Hollywood kids that were making a cameo appearance as the Ghetto Boyz, complete with dramatic gestures, speech riddled with ebonics, and threats to kick all our "PC asses...." After everyone moved back to camp, it seemed, if only for a minute, that everything was OK. That minute quickly faded and I was treated to the joyous luck of watching a large drunk HDP punk pickup my beloved railroad pick and stumble his way over to the camp. The hopes of myself and people around us that he would trip and impale himself ended unfulfilled as he entered the kitchen with the pick wielded above his head demanding beer. Soon enough, five people came running up telling me what was happening and asking me to do something about the pickman.... Unfortunately I never got to.

On my way over to the kitchen, Frank managed to rob someone of all his money at hatchet point. Ten seconds later, all hell broke loose, with fists, clubs, and boots flying everywhere. After dodging a few blows from a club and watching a few friends of mine getting whacked with sticks and fists, I reckoned it was only a matter of time before someone got killed. I have yet to see a

Other than that is was a great experience." Eric, Delaware Hug Punks

ASYLUM

punk fest that was worth my friends' lives and we decided that in order to preserve life and limb (as well as borrowed sound and visual equipment), that we should retreat back to Eugene and decide what to do at a meeting the next day. In less than five minutes flat, we managed to pile everything and everybody we could our hands on into vehicles and pull a strategic retreat back to the kind of organic safety of Eugene.

I ended up driving back to the site about a half hour after the mass exodus to see if anyone got left behind. As I sped by the first spot on my way to a satellite camp that had formed on a nearby cliff, I was privileged to watch the instigators of the original violence beating the hell out of one another in the fading light. At the Cliff Camp, it was a different story altogether. A whole crew had lined their cars up in defensive positions and were filling empty beer bottles with gasoline and camp fuel making improvised molotovs, "In case the Hollywood kids showed up...." Everyone up there was pretty content staying atop the cliff and not letting the shits from SoCal ruin everything, and with a few kind words from Nohand Dan, we sped back to Eugene.

That night, the kids at the Whatever Basement were cool enough to put on a last-minute show for the haggard Asylum goers and Roseburg locals Pascals' Wager rocked the whole house down with their hyper-emotional hardcore. After wiping the tears from our eyes after seeing PW's set, we all settled in for the night.

The next morning, I woke up at 6 am, started driving, and accidentally stumbled upon the perfect spot for Asylum, Take II; a deserted old gravel pit 26 miles south of town, right next to a lake, and close to the Fall Creek Tree Sit. At the noon meeting, the 50 or so kids decided to move it back out to the woods, abandoning the idea that we should move the fest into the city where things could get even crazier. Rumor had it that the HDP kids that started most of the violence had arrived in Portland the night before bragging about destroying the gathering and starting a forest fire, but had no intention of returning, so everyone was pretty optimistic that things were finally gonna work out.

From then on, things went way too smoothly. We set up camp in about a day, kids got to organizing themselves into different security collectives to deal with any future trouble from the SoCal kids, Neil from Tribal War set up a free vegan kitchen, bands began to show up, and much to the joy of all, there was a railroad trestle to jump off of.... Ol' Rebob Dijon and I went back up to the old spot to see if we could salvage some of the tools, tarps, and other supplies that had been left behind in the chaos, only to finds a big mess and a crew of kids that had been left behind camping up on top of the cliff. The cliff kids had busted their asses putting out the massive slash fire the Hollywood kids had started (potentially saving 10,000 acres of forest from being burned to a crisp), salvaged all of the food and gear, and cleaned up most of the mess... they fucking rock.

The next four days were awesome. Lots of workshops went down, a whole bunch of independent political movies were watched, a crew of kids moved up to the Fall Creek Tree Sit, ten or eleven bands played, there was plenty of food, everyone went swimming at least twice a day, and well, it was pretty much the anarchist summer camp we had been looking for. Hell, we even had the obligatory anarchist spin the bottle game.... We had finally succeeded in setting up our little society in the middle of the sticks, without cops, nor drunken silly kids to ruin it.

On the last night, the Basement kids were once again wonderful enough to open up their home for the fest, as 100-odd people squeezed into the basement to see the Stratford Mercenaries, Decrepit, the Living Warroom, Embrace the Kingdom, and five other bands play. Unfortunately, right before the Stratford Mercenaries started their third song, the pigs showed up, closed the show down, and gave the Basement a $300 ticket. After a small altercation with some kids who were tired of running from every little threat that fucked with Asylum and wanted to fight the cops, everyone settled back into their homes and a case of Milwaukee's Best. Asylum was over.

Since Asylum, I have once again had to endure my bad reputation as an organizer of ill-fated punk fests, dodging accusations of killing people, bring bands of roving rapists together, and other such nasty things. OK, so Asylum didn't turn out exactly how I planned it. OK, so directions to the sites were sketchy (we couldn't have posted them sooner or the pigs would have been there before us), if not totally inaccessible (the voicemail box of the account was much smaller than anticipated and filled up really quickly), but it sure wasn't for the lack of trying. OK, so a few kids with different ideas and better fashion than us proved just how easy it is for a couple of shits to ruin something for everyone, but in the end, we all got a better idea of how to deal with such matters. Sometimes shit happens, and in the punk scene, it seems to happen a lot more often. But rather than just whining about all the shit, we should be learning from it so it can't happen again.

All in all, the gathering was a glowing success. A couple of hundred kids set up a countersociety out in the woods based on their own principles, had bands and movies play, and pretty much actualized a lot of the political rhetoric we throw around about autonomy and anarchy. I had not one, but eight different kids tell me it was the best time of their life, and if nothing else, a whole crew of punks got too moon Amtrak before jumping off the railroad trestle. What could possibly be punker than that...

Crazy big thanks to Adam and Charity, Niki and Karen from Austin, Neil Tribal War, Ben and Alex Axiom, Hungry Matt, Monica and Casper, Rebob, Alex and Miriam from Germany, Suspect, Tanya, Johnny Cate and the Pirate crew, Brenton, Pat and the rest of the Eugene Anarchist Kids, John Zerzan, Tim Lewis, Food For Burns, Aron and the Whatever Basement, Kirk, TSM/SVF posse worldwide, Cam, nonny and the Victoria crew, all the bands and anyone else who helped at all with anything.

My most humble condolences to all who came from near and far and couldn't find Asylum or had to deal with random acts of senseless violence.

Rumor around town has it that there will be another anarchopunk convergence next summer.... send a S.A.S.E. to Antipathy / PO Box 11703 / Eugene, OR 97440 or email tac@eftn.org for more information.... Rage on. —Mike

Come on, don't be scared, I've already jumped off the bridge 26 times today!!! Alex Axiom

SUMMER SOLIDARITY FESTIVAL

A report by Eric & Shelly from Catchphraze

The Summer Solidarity Festival took place this year from July 16-21 in California. The first three days were in Orange County, at the Koos Café, and the last three days were in L.A. at the Popular Resource Center. The idea behind the festival is to bring people together in hopes of building a solid community that works together for change instead of having a bunch of divided "scenes" that are constantly feuding with one another for petty reasons.

The festival always draws a large amount of people that are involved in various struggles from around the world with all different ages, races, sexes, classes, sexual preferences, etc. coming together and discussing different issues, how we affect one another's struggles, and how we can all help one another in our struggles. Many different political ideas are discussed and exchanged among everyone and that is really good to see. There are really informative workshops, discussion groups, & info shops, as well as bands and vendors.

The 16, 17, and 18 took place at the Koos Café, in Orange County. The events started in the afternoon and ran until a little after midnight each night. There were a lot of bands that played, including Resist and Exist, Subsistencia, Asphixia, Los Chupacabras, Tezacrifico, Apocalypse, the Tom Brooker Band, Living War Room, Ciril, and many more. There were also workshops and discussion programs set up by a number of groups and people ranging from topics such as how to fire your boss, Earth First! Activism, the history of radical music, Industrial Workers of the World, No Compromise, straight edge/drug free lifestyle, pornography and its role in defining and manipulating our sexual views, and many more. There were also films shown on Earth First activism, the hundreds of reasons why Shell is a bastard company, ALF activism, and more. Discussions were always very lengthy and involved a lot of people with no one trying to belittle or put down other participants but instead discussing things rationally and trying to reach conclusions on ways that we can work together to make a difference. The workshops, of course, were very informative and almost all of them handed out literature and gave contact addresses and mailing lists for people to get on for more information.

There were also a number of DIY vendors and political groups that were selling merchandise, literature, and more, including AK Press, Black Star Collective, Animal Defense League, Vegan Militant Movement, Catchphraze Records, the Free Tibet Campaign, and many many more. Food not Bombs also provided food for everyone on all three days.

The days of the 19, 20, and 21 took place at the Popular Resource Center in Los Angeles. There were a lot more speakers that took place during these three days and less bands, which made these days really informative. There were speakers from groups and people on issues such as Zapatista Solidarity, immigration and naturalization, basic civil rights and local street vendor rights, racial barriers and the media's involvement in creating racism from the facts that it reports and they way in which they report them, American Indian Movement, and many more. There were also films shown on the Zapatistas, the 'New World Border' (US/Mexico border violence), and the MOVE organization. There was also a presentation done by the group Danza Cuatemoc which was a traditional Aztec Dancing ritual which involved everyone who was in attendance. A few bands played ranging in style from Anarcho punk to blues to acoustic/folk style music. Food was provided by the Popular Resource Center on these days.

APOCALYPSE

I think that, of all the days, these three were the most informative. Many different types of people showed up from the surrounding communities, from all walks of life, to attend the last three days. Discussions would last for hours with large amounts of community involvement in discussing ways in which people can work together to get things done in their areas, and in surrounding areas. There were many great ideas put forward and everyone was exposed to new people and ideas and perspectives.

This seriously has to be one of the most educational and inspirational events that takes place. For people to come together under a common goal and be seriously dedicated about it, to see people who will get things done, and to meet people with so much heart and such great ideas is an amazing experience.

The next one of these to take place will be the 1999 Solidarity Spring Festival/West Coast Food Not Bombs Gathering. It will take place from April 2nd - 4th in Ventura, CA. There will be an art show at the local art gallery, workshops, local gigs, a theatrical play, film showing, zine/diy record swap meet, and more events are being planned. There will be free vegan food and camping nearby. The last day will be a big concert at the Ventura theatre. Bands and speakers are still being booked so if you're interested get in touch. Also, if you are from FNB and your group would like to participate , or reserve a camping space at our site get in touch with us.

FOOD NOT BOMBS P.O. BOX 1563 Ventura Ca. 93002. USA

Tel (805)641-3925
Ask for Katrina or J.Lee no calls after 10pm.

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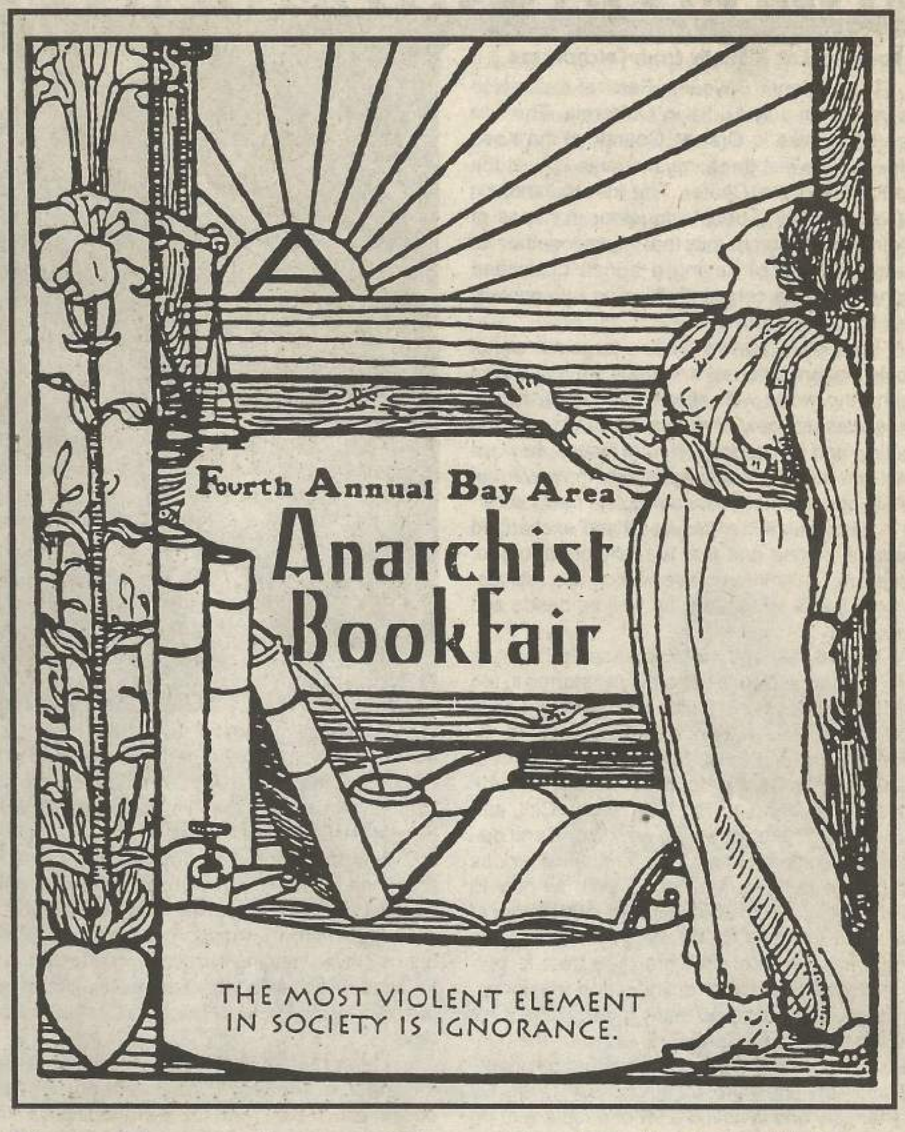
Or, you can write me: Mandy c/o P.O. Box 8722 / Minneapolis, MN 55408

March 27th 1999 10am-6pm



San Francisco County Fair Building

ninth ave & lincoln way in golden gate park

as always, admission is free

1999 SOLIDARITY FESTIVAL

West Coast Food Not Bombs Gathering

April 2nd - 4th in Ventura, California

There will be an art show at the local art gallery, workshops, local gigs, a theatrical play, film showing, zine/diy record swap meet, and more events are being planned. The will be free vegan food and camping nearby. The last day will be a big concert at the Ventura theater.

We are still booking speakers and bands (please send in your music with lyrics). If you are from FNB and your group would like to participate, or reserve camping space at our site get in touch with us.

For more information and updates, please send two stamps. Web page to be created in January.

FOOD NOT BOMBS
P.O. Box 1563
Ventura, CA 93002

STOP STAGNATING. MOVE FORWAR

ANARCHO PUNK FEDERATION

P.O. BOX 65341 // BALTIMORE, MD 21209 // U.S.A.

The Anarcho Punk Federation is an international network of active anarchists within the D.I.Y. punk subculture. The basic ideas of the A.P.F. is to first propagate our anarchist ideologies within our culture and to second, make anarcho punk an active and respected part of the international anarchist movement. To make anarcho punk a real threat!

While the punk rock subculture has for the most part just become a mirror image of this crap society we all know and hate, anarcho punk still strives to be a counter cultural movement, outspoken against what's wrong, and building alternatives to the shit we're given. Unfortunately, although being some of the most active in the scene, we tend to be scattered about and isolated. This isolation and the frustration of dealing with thick punk rock jocks leads alot of us to either give in to punk rock apathy, grow up and give up, or move on to other circles more accepting of our political ideas. Well it shouldn't be that way. And with the A.P.F. it doesn't have to be. We want to bring all these dedicated activists together and build a support basis and network of friends. In a word, the A.P.F. is community.

PRIMARY GROUPS

A.P.F. groups have been forming around the world and the number is growing. The purpose of these groups is to network within their region. the different anarchist groups and anarcho punks. To build links and open lines of communication. They also provide write-ups on what's going on in their area for Counterculture, as well as distribute it. And finally, A.P.F. groups aid in raising funds for different activities (such as printing costs of the newspaper).

COUNTERCULTURE

Counterculture is the free newspaper of the Anarcho Punk Federation. It comes out quarterly. Counterculture remains free because of donations. The paper is small but hopes to grow. Each issue prints protest reports from around the globe, articles on various anarchist thoughts, A.P.F. updates, anarchist history, as well as listings of anarcho punks around the world. To receive a copy, contact the A.P.F. group in your area, if there isn't one, contact us (The Crasshole Collective).

The A.P.F. hopes to revive the solidarity and enthusiasm that those of our movement in the 80's had. But this isn't about nostalgia. This is the 90's. We're fully aware of that and we have a whole new century looming before us. All political parties from left to right are growing and profit-hungry capitalists are raping our world dry. Anarcho punk is not a fad or a phase. We are anarchists above all and we seek to destroy this unbearable society and recreate our beautiful dream some day. And that day's getting nearer with each voice added to the struggle. Stop stagnating, move forward.

-The Crasshole Collective

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STOP STAGNATING. MOVE FORWARD. STOP STAGNATING. ANARCHO PUNK FEDERATION.....

STOP STAGNATING. MOVE FORWARD. STOP STAGNATING. MOVE FORWARD. STOP

From the Cradle...

Andrew Jacob

born Jan. 11, 1998 to John and Becca He likes breaking things and dancing to Doom

STEPHEN CHAMBERS AND ROOT

(aka Little Stevie / Wolf)

Both died in a squat fire on Nov. 10, 1996.

...love ya bro (Michael).

to the grave.

J.J. (JOHN JONES)

Apr. 8, 1972 to Nov. 3, 1998

J.J. has shown me so many things but mostly not to judge people and to love everyone who surrounds you. I remember him always smiling and laughing his dorky laugh. I hold every moment I have spent with him so close to my heart and I'm sure everyone else will too.

Don't ever forget J.J.! He was one of the few good people in the world. His death was a waste and I hope this will be a lesson to those who continue to mess with heroin.

His ashes will be put where he was most at peace, the Texas countryside. There, an eight foot Celtic cross will stand tall.

He loved all his friends and I wish he didn't leave us. Without him, this world will be a horribly lonely place but I know he would want us all to be strong.

"If love could be buried with death, life would be so much easier".

Rest in peace J.J.. I will love you forever... Sarah

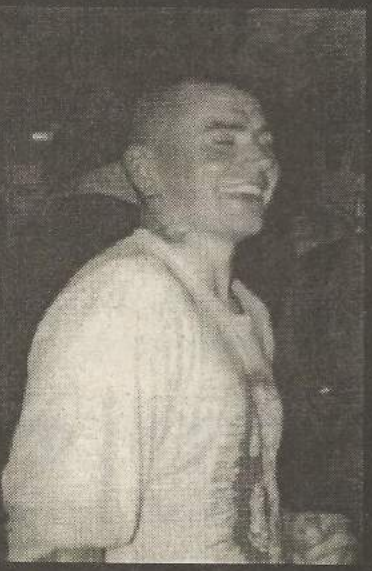
Shawn McCarney

May 10, 1970 - August 18, 1998

Shawn McCarney wasn't from another planet (as this photo might make you think). Rather , he was one of my best friends, and lived across the hall from me for almost 2 years in Lexington, KY.

Shawn wasn't an "anarcho punk" in the traditional sense, but would order mass stuff for me through Cut Corner Records in Lexington. About once a month I would get a phone call from him at the shop, saying "we got some records in, I don't know if there's anything you don't have, but all the records have crusty logos and black and white covers. They're on hold for you in the back." More often than not I would go to the store and blow my rent money on records!

Unfortunately, Shawn was taken from us after a two year battle with cancer. I miss him terribly, but memories of us drinking endless beers and going to hockey games will always be with me - as well as all the other things that made shawn such a great guy.



Steve 'Oz' Osborne

April 1, 1996-July 7, 1998

Died of a heroin overdose. Steved did 666 1/2 fanzine and distributed PE in Europe in the early days. He will be missed by all who knew him.

Jack Young

5/7/76 -9/7/98

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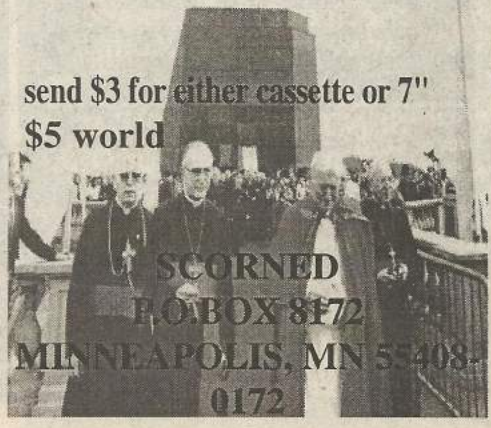

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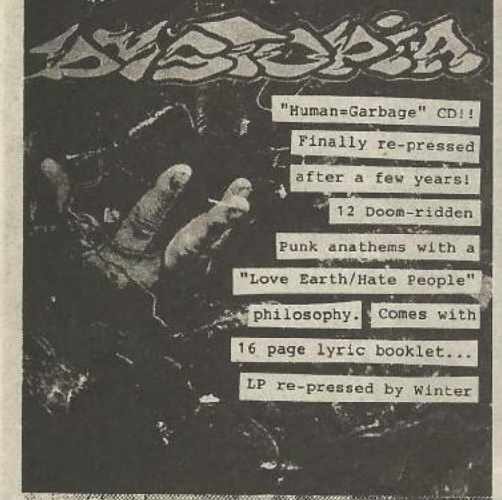

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Letters

To whom it may concern,

Our 15 year old son, Daryn Ryan, apparently ordered the enclosed t-shirts and other paraphernalia from your company without our permission.

We do not find this acceptable. Maybe there should be "No one under 18 years permitted to order without parental consent," printed on your order forms.

It is very difficult trying to raise a child in the world as it is today. It's not safe for you to get a hold of these young adolescents at such a vulnerable stage in their lives, and fill their minds with some brainwashing, troublemaking trash when they still have so much more to learn before making an opinionated stand on specific issues in their lives.

We learned and lived through issues in our lifetime. We, too, feel the same way on certain issues as you &/or our son. However, we do not broadcast it or advertise it across our chests or on our backs. Discretions is the key word here.

Let me ask you, how is your company going to feel when my son wears one of your t-shirts and something bad happens to him or our family? Is your company gong to be liable for any wrong doings that may occur as a result from wearing your merchandise? Are you, or your company going to feel responsible for bringing the "Nazi Brotherhood" down on our son, family, or community because he was wearing one of the t-shirts that you promote, and sell to minors?

There should be laws against what you and your company are doing. Why don't you stop and consider how to prevent violence instead of creating it?..or "Conflict?"

In the future, if you should receive any other orders from our son to the same address, please decline it. Just as we have done with the returned package to your company, and it's enclosed merchandise.

We have no idea how much money was involved here, and we really don't care. Maybe, if he doesn't get a refund on this merchandise he'll learn a very valuable lesson here - as so should you and your company. Take it for what it is worth. However, do understand that when it comes to the safety of our children and/or our family we will do whatever it takes from preventing any harm in occurring. We resent any establishment that would allow, instigate and interfere with unsafe situations to anyone, and then make money off of it as well. There is nothing that you represent that is welcome in our family, home or lives.

Sincerely - Mrs. Donna Ryan and Garth Ryan...parents of Daryn Ryan

PS If you want to try and educate and/or influence the "youth" of today, try having a couple of kids of your own, maybe then you'll see things in a different perspective, as a parent.

[A note to our readers, this is a copy of a letter originally sent to Havoc Records, which The Ryans felt they also needed to send to Profane Existence. The merchandise specified included a Conflict T-shirt and Aus-Rotten "Fuck Nazi Sympathy" T-shit. While the letter was not really directed at PE, we felt it important to at least write a response for publication. While we can't send Daryn a copy of this issue, we have hope that one of his friends will at least show this to him—Ed.]

Dear Mr and Mrs Ryan,

While I can applaud your efforts to protect your son Daryn (being a PARENT myself, one of two that work here at Profane Existence), I disagree 100% with the methods and reasons for your actions.

First, you treat your son with total disrespect as a human being, incapable of making his own decision and values. To dictate what beliefs your son can adhere to and what people he can associate with is nothing more than an oppressive environment which will only lead to even more conflict. I am glad that I grew up in an environment where my opinions and expressions were at least respected, although admittedly frowned upon, by my parents. At least we are still on speaking terms, but that is not the case of many people I grew up with whose parents were as controlling as you are. The more you disrespect your son, who is 15 years old and totally capable of thinking for himself, the more you will create a barrier of resentment and hatred.

Second, we are not responsible for actions of right wing fascist thugs or your so-called "Nazi-brotherhood." If you are scared of the fascist threat, then you have much more to fear than which T-shirts your son wears. Fascism is to blame for fascist violence, not some imaginary provocation made by people who want to confront and stamp it out. At least Daryn is making a public stand instead of hiding behind "discretion" or saying nothing at all. By your own silence you are tacitly saying it is OK for fascists and their program to be tolerated in your community, or everywhere for that matter. Taking away your son's T-shirts are not going to change his opinion on fascism and in fact will probably reinforce his beliefs, not to mention lump you in on the side of the oppressors in his mind (see point 1).

The only lesson anyone will learn from this incident is how reactionary your own beliefs and actions are. To think that Profane Existence or Havoc Records are "brainwashing" your child is absolutely ludicrous!. We are not out on the street searching for converts, unlike the truly threatening fascist organizations, or making money by placing your son in harm's way. The fascist threat is already there and your son has made a conscious decision to support those who oppose it. If your son wore a Martin Luther King shirt would you take it away because there is the remote possibility that it just might offend someone? Your actions have been nothing less than punitive towards your son and are in no way going to help protect him. After he has left the sanctuary (or hell) of family life, are you going to continue to dictate his beliefs or means of expression?

—Dan, co-editor of Profane Existence, loving son, husband and father.

Dear Kurt and PE,

I was pleased to read some feedback on the S.A.C. interview and I want to apologize for any errors.

I'm glad that you wrote in to correct me about the whole situation with political party members. I'm no expert on everything concerning S.A.C. and it's history, even though I think it's safe to say that I'm no novice either.

Anyway, I also wanted to say that the interview is basically about being punk and in a union. For more info on the history, proxis and ideologies of the S.A.C. you would be wise to contact the S.A.C. directly.

Also, the rift you're describing between S.U.F. and the S.A.C. should, in my opinion, be considered as a minor problem. The young and the old don't always get along, but we have more in common than we might think.

Peter Hirseland / Birkag 25 / 113 39 STHCM
S.A.C. / Box 6507 / 11383 STHCM / Sweden

PE,

Greetings from the Northwest. First off I want to compliment the PE crew on your fine work! You made growing up in North Dakota somewhat tolerable, thank you!!

The main reason I am writing is to address the issue of homophobia within the h.c. punk scene. I thought that moving out of Bismark to Seattle would be a huge step towards being able to be myself, but I realize that homophobia exists at a uncomfortable level everywhere not just the midwest. Because of this I started feeling very fed up with punk and it all seemed fake, but I'll never give up. I love punk music

and it's political fire too much to be disillusioned. I'm starting a zine called disarmament, and to start with I want to focus on this problem with homophobia and really look into it. The zine will have an emphasis on, but won't be limited to the gay punk community. Basically I'd like to interview bands that sing about homophobia or possibly have homo/bisexual members (to also look into the personal aspects without rambling about myself). For the most part the zine will be about music. Interested bands, zines, people get in touch.

Once again thanx to PE for opening my mind and ears up to important bands and information. Peace and Respect.

Your Truly

Nick Rogerson / #125 12th Ave #A / Seattle, WA / 98112

Everyone at PE,

I've been away from music for about two years now and as expected a lot has changed. It seems as if we always have this picture painted in our minds of things that won't change and people that will always be there. This would probably be true if we lived in a state without addiction, neglect, prejudice, rape and poverty. But these are the exact things that give us reasons to go on and fight for what we hold real for our personal struggles for being content and our roads to love.

In this world it's rare to find a group of people that hold beliefs and thoughts about any monetary sum that's why it's sad to see the end to such an amazing thing such as the Profane Collective. My point, I know that I'm long winded, is that I just want to thank everyone at the collective, distro's, bands and people that made it last. So good luck with the kids and the ending of the collective and keep fighting for what's right and throughout the endless struggle don't lose sight on your beliefs. Thanks for the decade of music and inspiration and once again, good luck in all of your lives.

Adam Becker / 215 Diana Dr / Chalfont, PA / 18914

Dear Dan and PE,

I'm sending this letter to thank Dan for a mail interview you did with my zine-mate, Doug, for our little contribution to the culture, 'Urban Arms', and for typing it up Profane style! I think it frustrating that when sending out interviews maybe 1 out of 10 get answered. And it seems the ones who do answer are the people who run collectives/zines/distros, and the people I never hear from are bands. Now, in my opinion, collective members, zine editors, distributors... are the ones who bust their assess to provide information, contacts, and outlets for the rest of us (such as Profane), and in their hectic schedules still make the time to do other things like interviews, which support the smaller 'flickers of hope'. I don't feel they get the credit they deserve or are even recognized, such as bands seem to be. It's real easy to stand around and watch a band play than is the 'work' of picking up a zine and (gasp!) reading it!

Music is also an outlet through, and lyrics are important, but how many times must we hear the same regurgitated themes? Shows bring a gathering and what is most important is us as individuals, our heads coming together, our distinct personal contributions. I recently saw a 'big act' in the underground world where the vocalist pointed to the kids saying "it's up to us, together we can change the world", pretty uplifting words, but then followed up with referring to us as 'sheep'. It disgusts me that those who develop a larger audience start feeding into the rockstar mentality that they seem to preach so passionately against. And the ones who are sincerely passionate and like to express their beliefs between songs hear the oh-so-familiar "shut up and play!" It's ridiculous. It is always the ones who are trying to make the differences that are most ridiculed and picked apart by apathetic bastards who sit on their asses and just like to complain. It's sad to have that lot in the anarchopunk scene because it is this mentality that we have been trying to steer clear of from the beginning.

Also, I wanted to add that those who have read your interview for Urban Arms, in the US and overseas have commented to me about how inspirational it is to hear that you survive (barely) off of what you are doing. A job within anarchopunk/crust? Who woulda thought?!

So all in all, I just thought I'd take the time to let you know it is very appreciated for what is done. Profane is definitely living up to the title of a resource. It is the tool for those of us who really give a fuck.

Love, Mollie c/o Urban Arms zine / PO box 19275 / Cincinnati, OH / 45219-0275

So, kids ask yourself: which side of the window do you stand? Inside with the rest of the mannequins or outside with a brick in you hand?

Dear Friends,

The Second International Conference On Drug War Prisoners will be held at York University, in Toronto, Canada, March 20-21, 1999. We are looking for organizations to participate. Papers from academic, activist, and especially POW standpoint are sought. For more information, please contact: Dr. John Beresford / Committee On Unjust Sentencing / PO Box 16665 / LA, CA / 90076

Greetings,

Me and some friends have opened up an all ages punk venue in Oklahoma city. As of the day I write this we have been open about 5 weeks and had Quincy Punx, Peter and the Test Tube Babies, Forgotten, Riot Squad, Ballistics, At the Drive In, Fat Day, Hertdrops, Third Harmonic Distortion, !!!, Popesmashers and a crapload more I can't think of off the top of my head. About 2 to 3 shows a week is our average. Anyways why I write is to let you now if any of your bands are passing through Oklahoma then we would like to throw a show for them, turnouts have varied from 20-175 so far just depending on the day and if the kids know the bands at all I guess. Also if you have any promos you want to be played in between bands, before shows, etc. we would gladly take them and give them some play. Send materials to: Kevin McBride, 3045 SW 68th, Oklahoma City, OK 73159, or to book any shows online it's okiepunk@hotmail.com. Thanks and hope to hear from you soon.

Cheers, Kevin

p.s. If you would like anything reviewed in a zine we do here, just write a review or something on it and I'll take care of it.

Dear PE,

You will very sorely be missed by me and my compadres. It was great what you did in the 10 years your collective was going. You tried your damn hardest to help many people in need

Letters cont...

and I am very proud of you for that exact reason. Even though I never had a subscription to PE I always seemed to borrow one (and never return it) and read it and loved it. In my opinion you had some of the best music around. I'll miss all of it. Peace and Cheers!!! And Up the Mother Fuckin PunX!!!

Buger AKA Ryan in Dull-Youth, Minnesota

PS:If you guys know anybody interested in starting an APF down there have them contact me at my email address or TPAPF(Twin Ports Anarcho Punk Federation) PO Box 3491, Duluth, Mn 55803 C/O Ryan Langlee or Colin Thomsen

Hey Dan

Having just read the announcement in the newsgroups I'm pissed off, though understand what you're saying. Maybe the byline on the last issue should be 'Profane Existence - getting out of debt again'.

You have, of course, been visited by the Riot/Clone curse. We release something by another band and they split. Do an interview for a zine and it folds. The evidence to support this theory grows as the years roll by. I wonder whether the best contribution we could make to the independent sector would be to sign to a major label, therefore ensuring their imminent collapse and bankruptcy.)

Anyway, hope the interview we did made more sense on tape than it does in my head. If you have any subsidiary questions or anything that you feel needs tidying up from it, feel free to email them over and I'll reply as soon as possible. I am assuming it will appear in the last issue, of course. Hope so, as I'd like to be part of it.

Hope you got the mugs in one piece, well two pieces as there were two of them, and hope you're not all going to disappear from the scene altogether.

Who will arrange a gig for us in Minneapolis next year if that's the case?

Say hello to everyone for me. Hope you're all okay and thanks for the hospitality and friendliness extended to us on our visit.

I'm pissed off, and not just because the demise of PE means that there is one less label that might consider releasing something by Riot/Clone in the future. It's more a sense of foreboding. When organizations such as yourselves (and on a smaller scale, Control zine in the UK) give up because of the difficulties it's another victory for the corporations and big money concerns. Things like this bring home quite how close they are to finally destroying the independent sector entirely, helped by unscrupulous people involved in the independent scene. Best of luck and do keep in touch by email or whatever.

Cheers Dave Riot/Clone

Hey Dave!

Thanks for the message of support! Of course the interview is in the last issue (because you should be holding it in your hands right now). The circumstances of that day made it less than ideal for doing an interview, but I think it stands up on its own without need for revision.

As for PE quitting, don't feel in any way that it is your fault, because that's ridiculous, nor really a fault of the punk movement in general, although there were some contributing factors. In reality, we are just too overwhelmed by PE to keep it going as it has these last few years. We need some time to breath before we can jump back into such a project that is as all-consuming as this has turned out to be.

We may be down, but definitely not out! — Dan

Mandy & PE,

Thanks for the message *[about not being able to distro Do Not Feed The Bears cookzine. See the review in this issue!]* and the explanation... both are appreciated. I've been following PE for just over 5 of the last 10 years, so it is a rather sad thing for me to see it end. Few groups/zines that I know have achieved such an ideal balance of punk, social criticism, and activism. I can't tell you how many of the articles and reports and stuff have been influential in my life, and I know they have affected many others as well.

No need to be sappy or anything, so just let me say thanks and good luck with whatever projects and endeavors you all pursue in the future.

As far as my cookzine goes, I'll manage to get it out there. I was just as honored to get the offer to have it printed by you all as I would have been to actually see it get printed. Thanks again for the support and the interest. If it would be possible to forward my name and address to any other groups you know of that might want it/want to print it...please do.

I guess that's it. Thanks, goodbye, and maybe I'll make it out there sometime soon.

Brad

Dan,

I know it has been a long time coming, but I am still disturbed and saddened to see PE laid to rest. I am not sure if it is because dealing with you as a friend and on a business level has become practically a day to day thing, or maybe it is because I am really worried that there will be no one out there with like-minded ideals and aspirations to take up the torch and be both a resource and an inspiration to kids and old men like us all over the world. If we had been closer geographically, you can trust that I would have been right there beside you guys and gals, doing all that I could. I hope that there is something that I CAN do aside from the projects and activities that completely consume my day to day life, which will hopefully even be a fraction of an inspiration to people worldwide, as yours have been an inspiration to me.

We both know that this ain't no bed of roses... and it sucks to go down. Even if you go down swingin'. I really hope this movement is not down for the count... let's just call this the end of round one? I think something that needs to be addressed in some future issue of some unnamed publication, is the desperate need for grassroots distribution... especially for a community such as ours which would not/will not exist without it. Over the years, I have seen these resources just fucking vanish. It seems like kids don't even table at shows anymore. Like punk has evolved into some kind of entertainment only industry which I feel anything but comfortable assimilating into.

Your decision to pass the reigns only furthers my trepidation. God I hope I am just paranoid... I hope there is someone out there that proves me wrong, cause I don't feel very well right now. I guess what I am trying to say is that I am going to miss you guys, and I hope that after a hiatus, you find the raison d' etre to carry on the good fight that you have been fighting for a long time now. I have trust in you as a friend and a commrade, that you will.

In solidarity, Jack Control

Wow!

This news caught me by surprise. I'm sorry that things weren't able to be worked out. Ya'all meant quite a bit to me over in WI, as you folks were the best folks I've dealt with over the years. You will be missed.

It was kind of crazy the week that I had received this email. I had gone to a couple of shows here that same week and something seemed different. Maybe I hadn't noticed before, but the composition of the folks there was totally different. Gone were the folks that had been here for years. The new kids were into different things and people were doing things that I had hoped were extinguished from the shows.

They used to be a place to feel comfortable and to grow. The image was back and folks didn't seem interested in change. A lot of things have been going on in the neighborhood with development and all.... and my girlfriend was groped in the dark while a band was playing... I don't know how to pass along what I'm getting, it just seems that another era has passed.

It's time to create another. It seems in a lot of ways, that we will be starting from the beginning.

Anyways, I wish ya all well. You've truly made an impact. Thanks

Rico

PE crew,

This is Mike Kramer from War Crime zine in Tucson, AZ. I received the news of the end of Profane Existence a few days ago and was very saddened by it. I understand your position completely and I'm not writing this to beg you to stick it out, but to say thanks for all of the years of doing great things at PE. The zine and collective have been an inspiration to me for a long time and I really appreciate all of the hard times you have gone through in order to consistently put out such a great anarchopunk zine.

If any of you would like to remain on my mailing list and continue receiving War Crime, just let me know. Also, if any of you ever feel the need for an outlet for your writing, War Crime is available to you.

I hope all of you are doing well and will continue to do so through the chaos which will no doubt be ensuing during the official shutdown of operations. Once again, thank you for all the years of good reading, music, and inspiration.

Mike Kramer / War Crime zine / P.O. Box 2741 / Tucson, AZ 85702

email: MKramer666@yahoo.com

Dear Profane crew

This is Luke from Poland with a short message. I just got to know you decided to stop the PE collective activities. Well, it pretty much looks like the end of the world - I mean, "whoa man, check this out, Profane Ex. is dead, what next...?".

But I think I kind of understand you people. The reasons you give for stopping seem serious and I know that you can't always put the money, time, hearts and energy into something and get almost nothing in exchange except for little satisfaction...

Anyway, I think you people did a great job. The movement owes you a beer...)

KEEP UP THE SPIRIT DEEP IN YOUR HEARTS FOR EVER.....

Take good care. Thank you for everything. X Luke X wolag@virus.com.pl

Thank you,

for all the years of information, insight, and entertainment. PE was an amazing help to, and for, many, many peoples worldwide. Good luck to you in all that you do.

Up the fuckin' punx!

nomad.

veganomad@hotmail.com

Well,

With an explanation like the one I'm reading on the webpage... all I can say is thanks for the inspiration and the motivation. I have a subscription to PE, but please keep the rest of the subscription balance. I know it won't be much, just a couple of dollars, but I guess it may help somewhere else. I was planning on writing a letter to you (Dan in particular) about sending our 7" (Recent... our ad was in #36) for consideration in your distro (since we spoke about it over the phone a couple of months ago), but I wanted to talk more about parenthood, because I am in your situation now... I have a 7 month old girl named Emily Anne Vallot, and I feel that I happily dedicate more time to parenthood than ANYTHING ELSE in my life. Even though it takes away from many other things I love, it's not something I regret at all.

Fatherhood is the best thing to happen in my life (along with marriage). I'm sure you'll agree!!

This is not supposed to be an ass-kissing demonstration, but I'm sure you'll understand when I say that PE was a major driving force within many anarcho-punks' lives around the world. I sincerely hope that these faithful readers (and listeners) do not fall by the wayside and disappear as PE stops being one of their focal points. PE may be dead soon, but unfortunately, many punks will equate that with "the anarcho movement is dead, too". Maybe those are the weak ones who should leave the scene, anyway, though... if they are so narrow minded...oh well. Whatever the case... I'm sure right about now you are being bombarded left and right by others who want to wish you well and thank you for your terrific contributions to a deserving cause. I just wanted to do the same... hope to see you in the future with other projects within the DIY movement (and maybe if you ever make it down south to Lafayette, you can stop by for a visit). I am sad to see you go, but your reasons are totally understandable... Good luck, and good bye... Write back if you ever get the chance... as a pen-pal, a punk, or a parent. By the way, I think I'll still send over that 7" one day soon... not for the zine or the distro: Just to listen to. I'm sure there aren't too many bands who send you stuff that don't want anything in return...

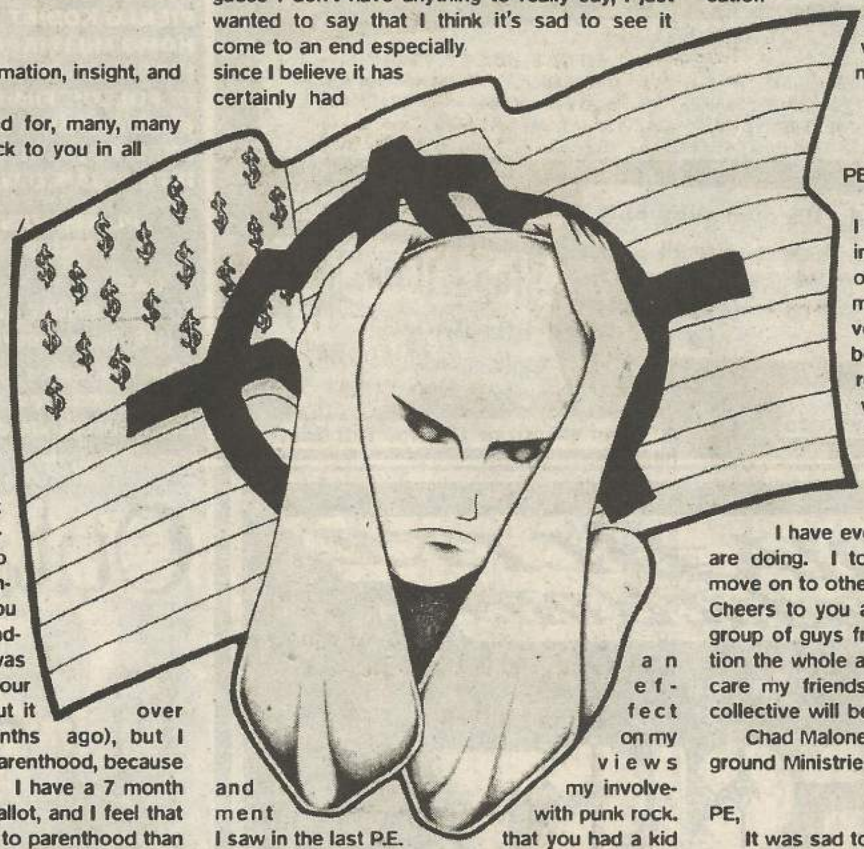
Take care, guys!! Peace / Love / Solidarity

Kenny Vallot

Dan,

Hey there, Will from Clean Plate here, I just saw your post about the end of P.E. and while I guess I don't have anything to really say, I just wanted to say that I think it's sad to see it come to an end especially since I believe it has certainly had an effect on my views and my involvement with punk rock. I saw in the last P.E. that you had a kid and I think that that's re- ally awesome, and I hope that you're really happy. I understand the problem of punk not being able to pay for a real life very well as it is a problem that I will probably have to face sooner then I'd like (which I'm avoiding by being in college). Anyways, I wish you all the best and hope that this is the right choice for you, although it is surely a sad thing for the punk community. Hopefully someone will continue the tradition.

Will Dandy / Clean Plate Records / PO Box 709 / Hampshire College / Amherst, MA 01002/ USA http://hamp.hampshire.edu/~wrk96/CP.html



Wow.

At first I thought it was some strange joke, but unfortunately not. I can completely understand why PE has to do what you're doing though. You've been doing amazing things for ten years though, so you've lasted longer than most collectives I know of. You've definitely been an inspiration in my life. I've even tried starting a collective, which was unfortunately unsuccessful, and turned into me selling radical literature at the store I work at and occasional shows I can make it to.

Take care everyone, and even though this is really sad, it's a time for memory, not mourning.

Jonathan / To Whom It May Concern Project / P.O. Box 410433 / Cambridge, MA 02141

Hey Folx!

So, I've had a few people tell me that PE is goin under. That's very disappointing. What brought this on? Lack of people? I hope you realize this will be an end to an era. You've contributed much to the DIY community and created many great events in your years of exitence.

I truly hope this decision was made in a drunken stooper and your minds will change. I, along with others appreciate your years of dedication and fun times. Well, if it is really true, then let's continue to work together for our community.

Cheers to all!

Much Love, Andy

PE,

Hello, my friends! As always I trust that all is well! After reading the leaflet about the demise of PE, we are left with rather mixed feelings. On one hand it is very sad to see it end. I remember getting my first anarchopunk record back in... I think '89. It was the Nausea LP and I remember thinking... finally a label that puts out music I can relate to! Now, over the last few years, since we have become friends I have even greater respect for what you are doing. I totally support your decision to move on to other things and I applaud you for it. Cheers to you and all you've done for a small group of guys from Nowhere, USA, not to mention the whole anarchist scene in general. Take care my friends in all future endeavors. The collective will be sorely missed.

Chad Malone, Ryan Rolston / Sensual Underground Ministries / Brother Inferior

PE,

It was sad to hear that its true. Thanx for all the inspiration over the years. Good luck with any and all of your solo endeavors. What you did made a big difference. It did to me. Take best of care.

Anarchy, peace, equality,

Steve / Assück / 403 Chaos

PE Readers,

We are totally grateful for the huge volume of supportive and understanding letters which we have received since we made our decision to quit the collective. While we wish we could print more of those letters, we feel there is a certain point at which we will simply be "jerking our own chain" so to speak. To all of those who have written in support of our past, present and future efforts, we all give our most sincere and heartfelt thanks!

-Dan for P//E

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Out From The Void(O.F.V) is a new fanzine from Japan,focusing on serious/political aspects of D.I.Y hardcore scene and youth anarchist movement in Japan.The debut issue (written in Japanese,No English pages) is out now.We are also planning to put out English version in near future.If you're familiar with both English & Japanese,and interested in helping us out in translating,please get in touch.Hopefully,the next issue will be out in march '99. The contents will be like the following.

Interviews/Music articles
- CROW,EFFLGY(ex-C.O.S.A,Hell Bastard/AxeGrinder vein)
  AXE GRINDER history,,and one more.

Action/Activity Report '98
- Action against the Goverment held peace memorial ceremony in Hiroshima-6th,aug/Protest Action the annual Goverment memorial ceremony for war dead during the WW2.and the Ceremony held in the yasukuni shrine for dead soldiers of The Emperor army.15th Aug/K-pat(homeless support group)//

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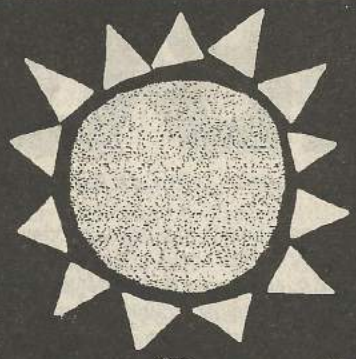

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Kimusawea... short treatise on man and his happyness lp

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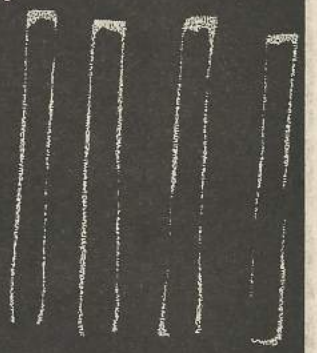

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ABOLISH THE

by joel (retired co-editor of Profane Existence)

It's the biggest problem in punk rock today, yet the zines don't write about it, the bands don't sing about it, and the email lists don't mention it. But there it is, preventing punk from making a serious contribution toward the struggle for real democracy and freedom in this country: the white punk. The white punk is the most reactionary element of punk rock, and one of the most common. As long as the white punk exists, punk will forever be stuck in a countercultural ghetto that screams about injustice, but only to itself. What all good punks must do, then, is abolish the white punk.

Definition of a white punk

What is a white punk? A punk rocker who is a member of the white race, of course. But who or what defines the white race? Biologically speaking, there's no such thing as race. As hard as they've tried, scientists have never been able to come up with a scientific definition of race. Most have given up trying by now, having come to the conclusion that there is only one race: the human race.

But at the same time, race still exists. Our chance to get into good schools, our job opportunities, our likelihood of being sent to prison, our chances of achieving financial success, who we hang out with, which radio station we listen to, and even our life expectancy are all in some way determined by our race. How can race be scientific fiction but a significant social fact?

The reason is because race is an invention, a creation of human beings. It's sort of like a $20 bill. In itself, the bill just a piece of paper. It has no natural worth; the government just says it's a valuable piece of paper and the rest of us go along with it. The same goes with race. Skin color, hair texture, facial characteristics: all those things that we associate with races only have value because humans say they do. If we wanted, we could have left and right-handed races, races by blood type, or races by eye color. It's all arbitrary.

But why would anyone want to create race? To make a long story short, race was invented in the late 1600s in America in order to defend the property of the rich. Rich planters in the South, fearing what might happen if poor slaves and servants from Europe and Africa united, cut a deal with European immigrants. The rich gave poor Europeans certain rights and privileges that they denied to all persons of African descent: the right to vote, to free speech and assembly, to move about freely without a pass, to marry without upper-class permission, to change jobs, to acquire property, to bear arms. These privileges don't sound like much, but it was unheard of to give the poor such rights in those days. In exchange, poor European immigrants, now defined as "whites," agreed to respect the property of the rich and to keep people defined as "black" down. The new "white race" agreed to enforce the system of slavery in exchange for preferential treatment by the ruling class.

After slavery ended, whites agreed to enforce segregation and discrimination in exchange for a new set of privileges: to get first crack at the best jobs, to be the last fired and first hired, to send their kids to the best schools, to live in the nicest neighborhoods, to be treated well by the police. This system of white privilege continues today. For example, the average white family earns over twice as much as a young Black family. Thirty percent of Black people live in poverty (41 percent of all Black children) compared to only eleven percent of whites. The unemployment rate for whites is around 5%; for Black people it is over 10%. Infant mortality rates for Black people are double that of whites. The life expectancy for a white male is 73.2 years; for a Black male it's 64.9. These are all statistics from the mid-1990s, not from 1955 or something.

White privilege is the glue that keeps the American capitalist system purring. In exchange for these privileges, the white race guarantees the relatively peaceful accumulation of wealth for the capitalists and perpetuates this unjust society.

The white punk, then, is a person who a) listens to loud fast music and participates in a unique youth subculture and b) accepts the privileges and perks of being a member of the white race. The white punk lives a contradictory existence. He or she (and it's usually a he) identifies with the rebellious spirit of punk rock and wants to rebel against the system. But at the same time he does not rebel against the very glue that keeps the whole rotten system together, because challenging white supremacy means rejecting the privileges he has grown up with and come to expect.

The white punk's embrace of white supremacy is usually not conscious. In fact, he often rails against racism and fascism, especially neo-nazi skinheads. But silence is consent: as long as the white punk does not challenge the privileges he has been granted, he will continue to prop up white supremacy and the very system he criticizes in his music and fanzines. And that is why we must destroy him.

Proof of the white punk

Don't believe the white punk exists? Then answer this simple question: Where are the Black punks? Oh, I know there are a few here and there; I can think of a couple in Minneapolis and Phoenix, the scenes I was a part of. But are there any Black punk scenes? We've got queer punk, grrrl punk, Christian punk, working class punk, and even Mexican and/or Chicano punk scenes in several cities. Why are there no Black punk scenes? Why are the Bad Brains practically the only all-Black punk band? Where are the Black punks? Is it because Black people hate the music or don't like bondage pants? Or is it because they are not made to feel welcome in the white punk scene?

How could Black folks not feel comfortable in the punk scene, you might ask. Well, try this simple test. Go through your record collection and count how many covers are pictures of starving, murdered, tortured, lynched, bombed, suffering or screaming people with black or brown skin. I counted 15 among my seven inchers alone. Most people use these images because they think it shows the horrors of a world that would do such things to human beings. That's a noble sentiment, but it's not necessarily what other folks see when they pick up the record or zine. For some, the image of a slave being beaten, for example, appears as a gross attempt to sell records by "shocking" the consumer with images of Black suffering. To see such images on punk products is insulting and, frankly, racist to many folks.

When confronted with this issue, the white punk screams "censorship" or "political correctness." He complains that people who make these complaints are restricting his artistic freedom and attacking the punk scene. But in fact, all he's doing is defending white privilege. This example doesn't come out of thin air. The hysterical reaction by punks in my scene to such criticism was the final straw that drove me out of active participation in punk. It showed me that not only were most punks not willing to listen to sincere criticism, they were even less willing when that criticism challenged their whiteness. Now, can you see how this might turn African Americans and other people of color off from punk?

Another example of the whiteness of punk is its understanding of racism. Now, punk has a long history of anti-racism and I'm proud to have been a part of that effort. But for too many punks being "anti-racist" means chasing nazi skins out of gigs. I support this kind of action 100%—bashing nazis is absolutely necessary to keep the punk scene healthy. But let's be honest: it ain't fighting racism. Look at it this way: the public school system does more to harm Black children than all the nazi skins in this country combined, yet the same punks obsessed with fascism raise hardly a peep about the lower graduation rates of Black and Latino students, the resegregation of public schools, the despicable condition of schools in Black and Latino neighbhorhoods, racist "tracking" of students in integrated schools, the terrible state of education on the reservations, or the attack on affirmative action in the universities.

Now I know all the "school sux" and "burn your skools" arguments, and I'm generally sympathetic to them. But even if you burn all the schools you still face a situation where white kids—including white punks—have an enormous advantage in terms of life chances because education is often the only way out of poverty for kids of color. Even if the white punk rejects this society's institutions and its ideals of "success," at least he's had the opportunity to accept or reject that success. Many Black kids don't even have that choice.

A final example of the whiteness of punk is

WHITE PUNK!

the way in which the white punk deals with people of color, whether in the scene or outside of it. I got into this argument once with these punks who told me they know what it's like to be Black because they are discriminated against by society, too. I said that while it's true that punks face discrimination, all it takes to change that is a haircut and a trip to the Gap. Punks can "cross over" to normal society at will while Black folks can't, largely because the privileges of white society exist because of the oppression of Black people. The punks retorted that they could never cross over because they were "punks for life." One of them even tried to convince me that he couldn't cross over even if he wanted because he had tattoos and a prison record. Well, one out of three Black men between the ages of 15 and 29 has a criminal record while I doubt 1 in 20 punks do, which tells me it's a lot safer to face a pig in this unjust society wearing a mohawk, a Varukers shirt and two full sleeves of tattoos than it is to be Black and wearing Hilfiger gear. This white punk shows a total ignorance of American history and disrespect toward Black folk. He helps keep punk white.

Other punks, of course, aren't so ass-backward when it comes to understanding oppression. One good thing about punk is that for every record cover of a starving African I can find another of a Zapatista. This kind of thing needs to be encouraged. My only concern is that when punks celebrate the heroes of movements led by people of color, do we forget the lesser-known struggles of ordinary folks? Praising Huey P. Newton is worthless if you're dissing ordinary Black folk for having too many babies, following Minister Farrakhan, or accepting affirmative action "preferences." The task is not just to hold up revolutionary heroes, it's to place yourselves, as far as possible, in the shoes of ordinary oppressed peoples, and to make their struggles your own.

Three tasks

We know that the white punk exists and that he must be destroyed. The next question is how to do it. I believe there are three primary tasks for abolishing the white punk.

1) Learn about Black history. If punk is committed to destroying white society so that we can build a free society, then we have to learn from those who have the most experience fighting white supremacy: African Americans. Many punks have taught themselves about this nation's genocide against the Indians and the 500+ years of resistance to it. This is excellent. But fewer punks have taken the time to learn about over 200 years of slavery and 350 years of white repression, discrimination, and terror against Black folk. Punks know about famous socialist or anarchist revolutionaries like Emma Goldman, Alexander Berkman, and Joe Hill, but how many of us know about Paul Robeson, Ida Wells Barnett, W.E.B. Du Bois, or Assata Shakur? We read (or least know about) Chomsky, the situationists and the classic anarchist writers, but do we read Du Bois, Malcolm X, CLR James, Toni Morrison, or bell hooks?

Punks who are serious about social revolution need to read up on the people who have the most experience struggling against American oppression. For starters, try Lerone Bennett's The Shaping of Black America or Angela Davis's Women, Race and Class. From there, move on to The Autobiography of Malcolm X, W.E.B. Du Bois's Souls of Black Folk, and any novel by Toni Morrison. These books will make you taste oppression in your teeth. But you'll also find inspiration and lessons on how to struggle, lessons that apply much more directly to the American situation than European anarchism or even Subcommandante Marcos.

2) Learn about Black culture, specifically hip hop. Too few punks have taken the time to do this. There are several reasons why punks resist the hip hop scene. Most of them have to do more with the white punk's holier-than-thou attitude than hip hop's actual flaws.

I generally hear two criticisms of hip hop from punks. First, they say that hip hop is sexist. Now, there's no question that there is a lot of sexist bullshit in hip hop, and that often it's more upfront and shocking than in other music scenes. But other than the vulgarity of some lyrics, how much more sexist is it than other types of music? The misogyny of hip hop is largely a function of male hip hop artists who try to keep the hip hop scene a masculine space. This is oppressive and must be fought—and it is. (For example, check out stuff by Missy Elliot, Yo Yo, Lady of Rage, Queen Latifah, Lauryn Hill, Queen Pen, The Coup, Conscious Daughters, etc.) But we have to admit that punk also has its rules, customs, and other practices that keep it as much of a masculine space as any other music scene.

Whenever I hear a punk go on and on about how they like "some rap" but overall they're turned off by its sexism and homophobia, my first response is to tell them to clean up their own house before they go talking shit. A music scene that has produced the likes of G.G. Allin, Anti-Nowhere League, Raid, Danzig, Vegan Reich, and straightedge (one of the most macho, hetero boy music scenes ever created) doesn't have the moral credibility to be self-righteous about hip hop's flaws.

And at least hip hop is willing to honestly examine relationships between men and women—something punk absolutely refuses to do. Tons of rap songs touch on relations between men and women: sex, equality, responsibility, love, commitment, etc. (And by the way, the men do not always come out on top in these songs, even in songs written by male MCs.) How many punk songs can you think of that do the same? ("I-love-the-girl-in-the-fuzzy-sweater" songs by pop punk bands don't count.) Despite the obvious heterosexual prejudices of these songs, it's still clear that punk has as much to learn from hip hop about gender relations and sexuality as it does to teach.

The second criticism of hip hop I often hear from punks is that it's too commercial. Now, there is definitely truth to this, but there's actually a lot of unacknowledged similarities between how the punk and hip hop scenes do business. Both tend to be suspicious of greedy, soul-destroying record companies. Both tend to believe that doing-it-yourself is the best way to make, sell, and distribute one's music. (There are tons of independent hip hop record labels, clothing companies, and even movie production companies run by and for members of the hip hop nation.) Both scenes tend to be run by fans, including zines and gigs as well as record labels, and both are practically obsessed with keeping their scene free of the corrupting influences of outside society. In hip hop it's called keeping it real; in punk it's called staying DIY.

There are three main differences, from what I can tell. The first is scale: independent hip hop labels are selling hundreds of thousands of records—even millions—while punk labels are selling a few thousand. The second is the attitude toward making a profit: most punks embrace the DIY ethic in order to keep money out of punk, while the goal of DIY in hip hop is to make more money than one could from a major label. This can largely be explained by the class base of each music scene: most punks come from backgrounds that range from financially stable to extremely well off. Punks also tend to have college educations or to be going to school. Neither of these situations are the case for most hip hoppers, from what I can gather. With little or no history of family financial stability and with little chance of going to college, it's no wonder that most hip hop heads are using their craft to get paid and that their scene gives them respect when they do. When punks get big, of course, the scene pretty much loses respect for them. (It was punks, after all, who painted "FUCK GREEN DAY" in huge letters on Gilman Street's walls after they released "Dookie." Not that I blame them.)

Finally, hip hop takes care of its own, while punk often doesn't. Hip hop artists promote other artists by making "guest appearances" on their records. They take special care to bring up new talent by letting them rap on their records and getting them contracts. Many hip hop artists take care of their friends by forming crews that the artist takes care of financially in exchange for protection, loyalty, or just continued friendship. This kind of collective self-help is generally not a part of punk culture.

We must learn from this. Our task is to make punk, like hip hop, as Black as possible. We have to transform punk from a white thing to a Black thing—regardless of the skin color of its participants—just like hip hop is recognized as Black music despite the fact that its audience is multiracial. But before we can do that we have to learn to respect Black culture.

3) Make the struggle against white privilege central to punk's political activism. By this I don't mean chasing your local nazis around. I mean working in struggles that undermine white privilege by striking at the segregation of and discrimination against people of color. Here are some examples of the kind of work punks need to do: fighting racist police brutality, which serves to protect the color line; opposing tracking in the schools, which serves to segregate kids inside the schools since the "gifted" classes are largely white while the "remedial" classes are mostly Black and Brown; opposing gentrification, which includes a self-criticism of spaces such as info shops, clubs, punk houses, squats, and cafes that punks build in these neighborhoods; opposing public transportation systems that subsidize suburban riders and penalize urban riders (such as L.A.'s subway system); opposing the racist criminal justice system and prison construction; defending affirmative action in the colleges and universities we go to; and opposing practices that keep certain trades (like union construction) practically all-white in our workplaces.

We must fight against these things even if the work seems to be mere liberal reformism and even if it appears to contradict anarchist principles. Affirmative action, for example, seems like an odd policy for an anarchist to uphold: why would any self-respecting antistatist support a state program? If we are well-schooled in Black history, however, we can see that there is really no necessary contradiction. White supremacy is the glue that keeps the American state together. Affirmative action undermines white domination of the most prestigious jobs, the best neighborhoods, and the nation's wealth, which white folks hog. By undermining white domination, then, we undermine the very foundations of the state, making it susceptible to radical change.

The French anarchist Pierre-Joseph Proudhon supported the South in the Civil War. Proudhon claimed the "state's rights" and "confederalist" ideology preached by the South was closer to anarchism than the Union. But in defending the South, Proudhon defended slavery. Further, he could not see that the single major force pushing the nation toward democracy was the slaves. This failure to see the slave (and Black people generally) as a force for freedom blinded the American left for at least a hundred years after the Civil War. Will it blind the punks, too?

The choice

The punk scene, from the riot grrrls to the Ebullition radicals to the anarcho-crusties to the straightedgers to the new horde of Lookout!/Fat Wreck Chords fans, needs to make a choice. It can go on as it has before, nurturing and coddling the white punk. If it does, the scene will remain safe and put out lots of kick ass music, but it will continue to be a subcultural ghetto that the bosses of this society only snicker at. Or punks can throw down with people of color against oppression and for justice, and fight as if their struggles were the punks' struggles as well. Because after all, they are.

The rebellious spirit of hip hop and punk is the possible link between not just punk and hip hop but between Black and white youth in general. This kind of unity could pose the greatest threat to capitalism since the 60s, but it will happen only if punk stops being white. This means that punks have to commit themselves to a) fighting white supremacy within the punk scene, b) fighting against white privilege in American society, and c) appreciating hip hop and Black culture generally for its importance in shaping the struggle for freedom and justice in this land, and for the joy and pleasure it provides millions of people trying to survive a fucked-up world.

Let us end white supremacy and enter a new era of punk with the cry: "Long Live the Profane Existence! Death to the White Punk!"

If you want to write to me directly, you can reach me c/o The Ruckus at PO Box 1543 / Phoenix, AZ 85001 or at joelo@asu.edu. If you would like to debate this article publicly, HeartattaCk has agreed to run responses to this article in their letters section. Write to HeartattaCk, PO Box 848, Goleta, CA 93116. Profane Existence will also provide space for response to this article on our web site (www.profaneexistence.com).

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Local puppet master madman Aron has been quite busy lately travelling around with his suitcase freakshow- bringing a unique (but hardly new) level of expression and performance back into the punk scene and bringing anarchy and punk into the theater world. I managed to catch him for an interview during a brief period when we're both in Minneapolis in between the chaos of touring and travelling. Questions by Jon...

All photos from 121 Centre in London by Kerry Neill

OK... tell us a bit about the Freak Show... Who's involved and what you've been up lately?

The Freak Show is a show that I've been doing since October of '97. It was an idea to do a freakshow as a puppet show and turn the old traditional carnival freak show on it's head and do it from more of an anarchist punk rock perspective where all the characters basically represent a different fucked-up aspect of society or they're a commentary on something or a piss-take. I made this show so I could do it as a solo act, or it would be easy for other people to do with me. Instead of making some complicated puppet show story I decided to do a straight away freak show. It's also kind of a piss-take on circus stuff which is getting popular these days- which I also like, but wanted to take the piss out of it as well. So what I was up to with it... I made it into a touring act. I made everything so I could fit it into one large fiberglass suitcase. I went and did a bunch of shows on the west coast. I'd play just about anywhere- cafes, abandoned warehouses, small theatres, some more alternative art spaces. I went to Europe to do a tour with somebody that fell apart, so I did a spontaneous tour on my own. Just going places, setting up a show, and hanging around for about a week promoting it and doing it. So I dragged the suitcase all over Europe on wheels a lot of times by myself. I spent six months there touring around. There I started doing shows more often at a punk gig. I did that a few times in the states, but people didn't seem as open to it or it didn't seem as possible. But in Europe people were really psyched to have some weird puppet show sort of break up the monotony of the bands.

So you've noticed a different response in Europe than in the states? Do you think people are more open to different mediums of performance?

I think on a bigger level- yeah, there is a lot more of that. More inspiration to try something different. I met a lot of people who I might have thought would never like something like this who were way into it. After touring around, I met more and more people who would say that they wanted to do something like this- people that had been in punk bands, or were in punk bands and were inspired by seeing somebody who was involved in the punk scene doing theatre. But now that I've come back and after doing the show last night at the Insur-Recreation Center, I think maybe it's not so different after all. Maybe when I was in the states I didn't challenge myself to take it to the punks as much. What I did grew out of the punk scene. Maybe here it's changing, but in Europe there's more of a tradition of punks that get into circus stuff like juggling, clowning and what not. Also there's a lot more bands who will attempt to do theatrics in their show and try weird shit.

So you're tour in Europe wasn't set up before hand? You set it up as you went?

I was in contact with a person who said they were gonna have some punk circus group together and tour with a band. And when I got there, there was no tour. It just didn't work out for one reason or another. So there I was with a giant suitcase full of puppets and a solo show and I said, well I guess I've gotta go and do it myself. As spring kicked in it got really easy to do actually. I'd go to a city, for example Prague, knocked on the door of Ladronka, showed them my puppets, said I wanted to do a show there, in so many words of basic English. The idea was accepted and I was able to do shows at a lot of squats there which was really nice. People were generally into for the most part, not everybody, but a lot of people got into it. So that's how I went around. Once it got into summer it was easy to find bands to travel with. And since I was just one person and this suitcase, I could easily fit in. I met a few bands who were really into this sort of theatre for the people, not some big theatrical event, and expressing some message that often punk bands are saying the same things, but I'm just doing it in a different way. It's a different medium really. The tour worked out fine. I did about 50 shows over the course of six months, mostly in squats. Usually the best nights to do it were when people had a belly full of food on a food night and kick back, relax and see some weird performance. I was good because people could relax, they weren't totally pissed.

It's a different atmosphere after a cafe than a

punk gig. At a gig people are more rowdy, more drunk and ready to do for it...
I pulled off some interesting experiences at punk gigs. The only problem is when you set up something, you want to set a scene and that was a little harder at punk gigs. It was a big challenge for me and for the audience because they all come to see these bands. I came to see the bands too, but they look up on stage and they see this guy walking around with these bones dangle from strings and using all these different weird voices and a cop puppet head flying around the stage. Even some of the more straight-minded punks, not necessarily close-minded, but don't really think about this kind of stuff. I think I opened a few minds to something different.

Did you have any problems with the language in any of the places you went?
Yeah, there was a lot of language barriers. In the states I have a long narrative for the show that explained what each character represented. But after my first show in Amsterdam, even though English is spoken there fairly a lot, I realized I had to cut the narrative to pieces because it was too much. It was too fast, there were too many American in-jokes and I hacked it to pieces. I made the words that were used very simple for the shows in Europe. So if people did understand some English they would probably get the basic idea of what I was saying. The thing I like about puppet shows compared to when I used to play in bands, is the really strong images of the puppets and the movements. There's something to it that people can understand without words. It's the same with energy in a song or the rage conveyed by a band that you fell even if you don't necessarily understand the words. This is the same with the puppets, with their movement combined with the music.

You said that in the states you've done shows at different types of places. Do you get a different response from different audiences?
I definitely get a mixed response. Different people pick out different things that they might like. I say this right away- it's a freak show made by freaks for freaks. It is directed more at, I don't mean to use this label "punk" over and over again, anarchist and punk type crowds. I just call it a freak scene because there are a lot of people who are into punk and my not say "I am a punk" or whatever. But when those people see it I think they like a lot more. There's definitely a different response at some shows. Like, I do this takeoff on the old carnival thing. In the old carnival freak shows there was this person who would rip the head off a live chicken. Of course I want to do something different, I'm not into that. So I do this thing where the wild man in the show rips the head off police officer and I put in this anarchist context. Of course at any punk gig or any radical environment people go crazy over it and that's the scene where everyone claps and laughs and cheers him on. But there were some scenes where people really weren't into that. Not like I was performing at some yuppie cafe, but for some people cop killing wasn't a joke to them. But for us it's like a catharsis to see this bumbling cop have it's head ripped off and then go stubling around the stage.

What I see as the purpose of what I'm doing is bringing puppet theater into the punk scene. It's already there, but I've bringing it full force. And people find it interesting there because they're more used to seeing just bands or movies. As well it's been interesting to represent a lot of ideals from the punk community and do shows outside of the punk scene. For me that's a way to get out of the punk ghetto and bring what we've taught each other, these ideals and information we share, and bring it to other people and show them how we view the world. That's what I like about doing punk theater- I can take it both directions.

That was actually part of my next question... Punk bands tend to ghettoize themselves by not incorporating other mediums. In the past bands have, like Crass or Bérurier Noir, by using theater or movies. Do you see what you're doing as bring this back?
I think so. It's part of that movement to keep experimenting with different things. To me punk has always meant taking chances with your life-style. Going up-river so to speak. As well with music. To keep things fresh, we've got to keep trying different things. Not that everybody who plays punk music has to wear a mask, it's up to the person. You have to really want to do it as well. I see myself as going that direction and wanting to keep that direction. I did get to meet a few bands in Europe that have been doing it for years and I've never heard of them in the states. I'll mention one name- this band TROMATISM from France do it really well. All their music is very political and is very heavy, but they do experiment with a lot of theatrical techniques- using fire, swinging from these ropes, and putting on masks. There's even some sequences where there is no music at all and they're just doing really intense political theater. They were doing this all in French and they did it so well that I definitely knew what they were saying and what was behind the meaning of these pieces they were doing. When we met we were kinda into the same thing so instantly I was able to travel with them. I may tour with them again and do some big puppets for their show.

I wanted to talk about your act itself. Your puppets are really unique and even grotesque. Do you make them yourself? What sort of materials and processes do you use?
Yes, I make all the puppets myself. I learned from a guy here in Minneapolis who has a small storefront studio space. I started out just making masks with paper maché using a clay mold. All the medium is completely using junk, stuff you find in the street, in the dumpster, the paper is usually recycled newspapers or paper bags, and using glue to put it all together. It's a street level medium. It's not this high art. You can make puppets out of wire or complete trash. On the grotesque aspect, I'm definitely into doing more morbid type shows. I can't really do happy puppet theater, it won't work for me. I met a guy who had been making these giant bone puppets, I had a parallel idea and he showed me some techniques on putting them together. I started making the bone marionettes, which are very unique. There's only one other person, the guy who showed me some things, who I know, who have used it to the degree that we've used it. I really like that as well and it obviously appeals to a certain crowd. These bones are found objects as well. You can find them in the woods or somebody gave me a baby cat skull which I made into the skull cat. It's just reanimating something that's dead. That's what puppets are as well- you're bringing something to life for that moment. Also by making everything myself, it will express what's in my head. To me it ties in with surrealism to a degree. I haven't read up deeply on surrealism, but I usually combine a lot of objects. Like one puppet is a mix of some bone skull, a toy tail, paper maché, and some other plastic toy stuff. I like to put all this stuff together in a big mish mosh of stuff all wired, tied, and glued together. To me it's punk art because I spend very little money putting it together. I'm not a professional, I just sat around my warehouse space and spent hours obsessing over these little things.

Your act combines serious social messages and political messages like cops, suicide, etcetera with a wacky comical approach. Could you describe some of the puppets and the acts how it works?
Like I said earlier, each puppet represents some-

thing different. When I had the idea of the freak show, each one would take on kind of a message or a combination of messages. Like a mentioned the skull cat, which is the skull of a cat which someone found in the basement of a warehouse and gave to me. I had it's mouth move and everything so this one really talks a lot. The cat in our culture is a very abused animal in so many ways- vivisection, bored teenagers that are supposedly into heavy metal and Satan kicking it around, cars run it over, big dogs chase it... So I took this idea from another carnival circus act which was something that would always appear to be dead but would always come back to life. Or you'd think what you were doing would kill it, but it was still alive. This is what I call the death and resurrection act. I drew a lot of these characters out of different carnival circus things then applied them to current issues. This is one- a death and resurrection act of a cat that could not be killed. It basically says that all these things that I mentioned could not kill it and it's back for revenge. It's got this little gun in it's hand and it's pissed off. Even the cop tries to come and beat it down for taking revenge and even the cop can't kill it now- it's invincible. It's one of those things that won't change people's minds, but they'll be like "Yeah! This cat won't die! Something in it will still live on." Another one is the mermaid, which also was another carnival freak. But I combined the hermaphrodite with the mermaid with the old sea hag creature. The story about that is that it was half man and half women it was a beautiful mermaid. The face is very macabre and grotesque. The point is that it was made to be ugly by pollution. It's making a statement about pollution. But the other thing that I started to say in the text is that all these freaks are not here to entertain the crowd, they're here to live as an example of the world's problems. This is taking the most fucked-up examples of these problems and shoving them in people's faces and saying they're still here and are not going away. As for the comical approach, it explores the tragedy of life but in a way you still have to laugh at some stuff. Or at least laugh at yourself. That's where the cops as clowns come in. Another one I can mention is the wild man, which is a half man and half goat creature. It's a take off on humans thinking that they're above their animal instincts. It turns around the famous quote from the Elephant Man saying really distressed that "I'm not an animal, I'm actually a human". I did a piss-take on that and have the wild man say "Actually, I'm not a human at all, I'm a wild animal". And then he moves on to ripping the head off the police officer. Those are a few examples of how I can say a lot of things. Also, to take it one step further, I started mixing in some classic punk songs that fit each one. Like "One quarter of the world is starving" by Rudimentary Peni I fit into this one bone puppet I have which is this skinny puppet that talked about it's food being genetically altered so it's been on a hunger strike. So the song kinda fit with that. The song "Pollution" by Neurosis I put with the sea hag. I also used the Dystopia song about suicide that went with the skull cat when it was lamenting its problems and supposedly killed itself in the beginning. I also chose bands like Man Is The Bastard for some other scenes that were sort of heavy and kind of macabre. Also Missing Foundation was another song I've used and put in the mix with some twisted carnival music that my friend composed for me.

Have you worked with any other groups or performers in the DIY type scene? Are there some groups you'd recommend checking out?

For sure, in doing this interview I wanted to be careful not to talk too much about my own show, so at this point I should say something about some other groups. Related to puppets are a very powerful vehicle for radical street theater. There's some people in Minneapolis that went to the Jericho march and made some larger than life puppets for the streets. I guess it was really powerful and well received at this march. This is becoming more common. There's another group based out of San Francisco called Art and Revolution. They've been together for a couple years doing different things. They're a collective of about twelve to twenty people. Sometimes they meet and have a workshop in the woods and they'll build a lot of the giant puppets to take to a large street demo. All their puppets that they do and street theater revolve strictly around different activism whether it's prison issues, or any issue which needs to be brought to the streets. It's a very powerful thing to see these giant heads and giant hands mixed with banners. It goes beyond the banners and you can really draw a lot of attention from people when you see these really animated figures in the streets. At the police brutality march last year in Minneapolis we had a couple of big puppets in it that I think brought a lot of attention.

That turned a lot of heads from people going by in cars...

Yeah, you see all these little people walking along, all of a sudden you have these giant puppets of some big ugly cop or Mumia or somebody. It's really intense. This group Art and Revolution made this giant Mumia puppet, it was so huge. I saw pictures of it and it's hands were as big as my body. To see that going on in the street amongst all these people. They had a section of people doing dance, a section of banners, a section of puppets. It's definitely a visual thing that can take it deeper. Also with making puppets it's easy to do community workshops. I should give some credit to Heart of the Beast Theater here in Minneapolis which has been doing community workshops surrounding the Mayday parade which has always brought a lot of people out in [illegible] street every [illegible] have politica[illegible] every year. [illegible] radical, but it' [illegible] It definitely t[illegible] of things. Another thing [illegible] to take my act [illegible] scene was to [illegible] homes of me[illegible] lenged people [illegible] ever you want [illegible] them and have [illegible] make their own [illegible] pet shows. Call [illegible] art therapy o[illegible] what you want, but I think it's [illegible] a very therapeutic thing for these people. [illegible] friend of mine b[illegible] some of the peop[illegible] took care of from [illegible] that she worked [illegible] shows in Portland [illegible] ally loved it. I think it was really good for them to see some guy up on stage with all these strange objects dancing around sort of being an intentional lunatic and people clapping and liking it and it being OK to be crazy in a really healthy way. They came up to me and were talking to me and they were really interested. This gave me the idea that I should go do this more often. Also I don't know the potential, but I'd like to go into prisons and do workshops with people where they can make stuff and have some way to express themselves. Basically you can take it different directions and push it to different levels.

That's about all the questions I've got. Is there anything else you want to talk about?

I'm only one person doing this. It's not this higher form that's above anybody. I want to make that clear. It's something that anybody can do if they have the interest. Theater seems to have that problem. It can be this really highbrow thing sometimes where it's like "we've been doing this and we've studied this, it's only for certain people". To me that's not what puppetry is about. I think that's why a lot of people are getting into because they realize that it's a medium where you can take a boot and make into a character by just moving it around. You can do anything with it- that's the whole point. That's what punk was about to begin with as well- that anybody could pick up instruments and make a fuck of lot of noise and somebody out there would like it. Anybody out there reading this should go for it if they find interest in it. If anyone would like to keep in touch, I like to keep in touch with other people doing this kind of thing, its: P.O. Box 7302/ Minneapolis, MN 55407.

One last thing I just want to thank anyone who's helped me on this tour. I couldn't have done it without the help of people putting me up or doing shows for me, or all that stuff. Up the puppets!

* Aron also has a video of his show available. Write for info on getting it.

RICANSTRUCTION

Interview By: Tamara

Photos By: Sam Lahoz

With their angry, eclectic and experimental fusion of hardcore, Hip Hop, and Salsa and their no compromise stance to free Puerto Rico, New York Cities Ricanstruction have added a new and unique vision to the world of Political Punk, and have forced us to ask ourselves just how liberated are we? I spoke with lead singer of Ricanstruction, Ras Alano, at a recent show at New York's ABC NO RIO.

PE: So what was your motivation for forming Ricanstruction?

Alano: We felt a void. There was no one speaking about all the things that were important to us in a way that we could fully relate to. Ricanstruction is made up of Puerto Ricans, Latinos from the diaspora, so our experience is somewhat unique in the Punk scene.

PE: How so?

Alano: For a hundred years now Puerto Ricans have been a colonized people in these ununited states. We're exiles in this country because of an illegitimate government that exist in our homeland. We're a people who've been downpressed daily, brutalized, displaced, despised. We struggle each day within the belly of this beast to liberate ourselves from the chains of U.S. colonialism. This is our reality. Our reality is also these inner-city streets, this cultural, spiritual and physical resistance... this struggle is every second of every day. If Puerto Ricans are Punks it's probably by necessity and not always by choice.

PE: I saw Ricanstruction perform at the United Nations this past July 25th at a demonstration marking the hundredth anniversary of the U.S. invasion of Puerto Rico, but you tend not to hear much about this. I found it kind of surprising that more people don't know about this liberation movement, there were about three or four thousand people at that demo and yet next to nothing on the commercial news.

Alano: But that's not really all that surprising, is it? Puerto Rico's liberation struggle is against these un-United States, so naturally they're not gonna make much mention of it in their newspapers and programs... that is, unless they slant it. It's funny, someone asked me recently why everyone seems to know all about the Tibetan freedom movement and why so many U.S. celebrity's support that struggle and yet we hear so little about the Puerto Rican freedom movement.

PE: And why do you think that is?

Alano: We'll, it's pretty obvious. That struggle is against China, not the U.S., So there's no fear on the part of the U.S. controlled mainstream media to mention, and even support, that movement. Just recently I read, in the alternative press, I should add, that the U.S. and its CIA gave millions of dollars to the Tibetan freedom movement from the 1930s into the 1970s, and specifically, to the Dalai Lama's faction. The U.S. has nothing to lose in supporting Tibetan freedom, and judging by the time and money they've thrown in, maybe something to gain. I'm not condemning the Tibetan freedom movement, just pointing out that the U.S. government and many U.S. citizens, for whatever reason, have no qualms about supporting the Tibetan struggle for independence. This is not the case when it comes to the Puerto Rican struggle for independence. Supporting the Puerto Rican liberation struggle means that you support an end to the exploitation of the Puerto Rican nation at the hands of the U.S. itself. There are many "Americans" who are not down with that.

PE: What are some of the things the U.S. gains out of maintaining its control of Puerto Rico?

Alano: It gains everything that comes with colonizing a people. Billions of dollars in tourism for North American businessmen. Cheap labor from Puerto Ricans. Monopolies for U.S. businesses. As small as Puerto Rico is, it's the number one consumer of U.S. goods; and Puerto Rico is not allowed to trade with any other countries even in Latin America, which makes it a captive consumer to the U.S. There's also the unabated destruction of the land, unregulated mining for huge profits. They use certain materials found in Puerto Rican earth to make fighter Planes and other toys of war. Displacement of people who've lived in communities for decades for further profit is another tragedy of colonialism. They tell them that since they have no papers proving the land is theirs, they have to vacate. It's the same tactic used against Native Americans when the U.S. stole North America from them. It goes on and on, medical experimentation on Puerto Rican POWs, forced sterilization of Puerto Rican woman. Also, the U.S. has military bases throughout PR which they use to control the population, and also as a stepping off point to invade or intimidate other Latin American countries. They also engage in war games (in preparation for war against who?) and pollute the sea and land. They've actually "accidentally" dropped bombs on communities. The Puerto Rican revolutionary Pedro Albizu Campos once said in referring to Puerto Rico's relationship with the U.S., that the U.S. wants the birdcage without the bird. This would seem to be the case in its continued use, or should I say misuse, of Puerto Rico and its systematic destruction of the Puerto Rican... And through it all, we continue to experience the continued persecution of the Puerto Rican liberation movement.

PE: Have you found that your average Punk is able to relate to Ricanstructions message?

Alano: Yes, because our message, if it is that, is universal. There's injustice everywhere. There's suferrahs everywhere. There's a need to resist a shitstem that seeks to devour you. Real Punks know aspects of this reality; the injustice, the intolerance, the brutalization. So it's just a question of how much we all know or care about world politrix such as imperialism, colonialism, neo-colonialism. It's just a question of how important these issues really are to all of us.

PE: Has there been a positive reaction to Ricanstruction and its message, because I know that within the Punk scene itself there's a virulent anti-political segment and well as a segment that's opposed to any "outside" thought?

Alano: Well, we've never perceived our thoughts to be "outside", unless, of course, we're talking about being outside the mainstream, or outside the thoughts of the imperialists, We do get a lot of questions after the shows about our "political stance", and some Punks ask what they can do to make real change in the struggle against colonialism. We find ourselves recommending certain organizations that exist that can give more information. We also send them looking for Che Guevara, and Malcolm X, and Frantz Fanon, and Pedro

Albizu Campos, and Huey Newton, and Mumia Abu Jamal, and Assata Shakur. We advise people to get in the streets if they really wanna learn, and get involved. If you can't go to Latin America and fight colonialism and neo-colonialism, you can still fight right here in the belly of the beast.

PE: What do you see as the struggle right here in America?

Alano: I think the struggle for Puerto Rican liberation is part of the struggle right here in "America" because it's part of the world struggle. All those things that we consider wicked in America are vestiges of colonialism and imperialism. If you believe in world revolution than it's your duty to end colonization and injustice wherever it exists. But I understand what you mean. The struggle on the streets of America is a struggle against racism, sexism, police brutality... injustice, poverty... capitalism. Right now the Puerto Rico Collective, a pro-liberation organization that I support, is involved in a campaign against gentrification in El Barrio, which is a Latino ghetto in East Harlem. These issues may not seem connected but they are. This is an important aspect of the struggle for people on the street, including Punks, because gentrification is the same thing that turned the Lower East Side of Manhattan from a poor Latino community with Punks and bohemian artists, into the East Village, a playground for the wealthy. It's interesting to note that when the move to gentrify the Lower East Side began, the powers that be pitted poor Latinos who lived in the housing projects against Punks who lived in squats. The Latinos were told that the Squatters were keeping low income affordable housing from being built, and many of the Punks, who were predominately White, did very little to dispel this bullshit because they were to busy being Punks to care about unifying with the larger community to fight the enemy. We have to learn that downpression is downpression, regardless of the particular cause you specialize in or the particular organization you're a member of. Division continues to keep us from victory.

PE: Ricanstruction seems to do a lot of benefits. So far I've seen you at a Zapatista benefit, Free Mumia, anti-sweatshops, Rock against Racism... the list goes on. Do you think these benefits help much?

Alano: Well, benefits are certainly not gonna change the world... at least not by themselves, and at this level they're certainly not much of a money making enterprise. Just like rally and demos, we kind of see them more as a tool to get information out there. Some folks who've come to see the band simply for the music, ended up getting involved with the particular issue we were playing for. So it works in that respect. Also, a few months ago I was walking down the street and this guy stopped me and asked me if I was in Ricanstruction and went on to tell me that the money from a Zapatista benefit we had done had been used to bring potable drinking water to a village in Chiapas. So you never know, you know.

PE: You talk about some people getting involved after attending a show, but I wonder how rare that is. I know a lot of political bands tend to find themselves preaching to the already converted?

Alano: That's often true, but the Punk movement is not a monolith, you know. Sadly, there are racists in the Punk scene. And sexist, and a whole lot of other unconscious folks who think the Punk movement is just about music. It's sad that the Punk movement hasn't achieved a higher degree of consciousness, but I don't mind communing with those folks too because we can show them how we feel and try to overstand why they feel the way they do. Sometimes they're just pitifully misinformed. It's like when you attend a rally or demonstration for one cause and you know all about that particular cause, but other people show up with information on other important issues and you start to learn about these things as well. We will never condone White supremacy, or straight up hate and intolerance, but we're not gonna condemn someone for being misinformed or mis-educated. This shitstem is very good at keeping us misinformed and mis-educated.

PE: So do you see Punk as the best outlet for political views?

Alano: Punk by it's very nature is one of the best ways of waging war against the status quo. Punk was originally created to be an answer to the "acceptable" crap that this shitstem tries to force feed us. Its weapons of choice are it's truly alternative outlets: music, 'zines, pirate radio, these are all ways of fighting the shitstem. Punks DIY ethic, its anti-fashion sense, its veganism, squatting, these are all forms of resistance. Of course, Punk only works as a part of the resistance movement if it understands that it is part of the larger struggle all around us and not just a clique that tries to separate itself from the rest of the struggle. Punk must embrace all things that speak of resistance, if not you fall right into their strategy of divide and rule.

PE: Have you found in your experience that Punk has no problem dividing itself from the rest of the world?

Alano: In some cases there are Punks who feel more comfortable having their own little clique that others can't infiltrate. They think division from the rest of the world is a Punk ethic, not quite realizing that division from and destruction of the power structure is the key. I remember a few years ago Ricanstruction organized a few nights at an alternative Punk space in a Latino neighborhood in New York's Lower East Side where we showed films on the Puerto Rican liberation struggle followed by band performances with predominately Latino political Punk bands. We had also during this time done several Zapatista benefits at this space. Shortly after that, I read an article in a 'zine written by a "prominent" Punk who said that that particular space was being taken over by people who wanted to force "Latino issues on the Punk scene".

PE: Do you see this as another aspect of racism in Punk?

Alano: I see it as another aspect of mis-education and misinformation in the Punk scene. With our music we've tried to add our little bit of hardcore consciousness, but we don't carry around any illusions; Punk suffers from many of the same ills as the rest of the world. And just like the rest of the world, the Punk nation has a lot of work to do.

PE: So I guess Ricanstruction will be working along with it?

Alano: We'll be working the night shift...with a forklift.

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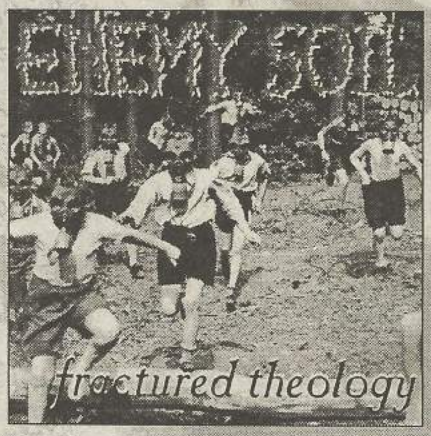

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D R O P

It's been six years since the last time I've interviewed DROPDEAD, and though they've been through quite a bit in that time, their attitudes remain as sincere as the early days. On a hot August night, they tell their tale... Questions by Dan and Jon. Photos by Dan

First off, you've got a line-up change since your last tour. What happened to Lee?
Bob: Well, he was having some personal problems that were starting to affect the band, and we thought it would be best if he just went along and did his own thing with his life and we do our thing. So we asked Mr. Devon here from Monster X if he wanted to join us on our quest for world domination and he said yes.

Didn't you tour with them before on the Europe tour?
Devon: Yeah, in '96.
Bob: We gave Lee a little time off to try to get his problems together. But he just wasn't able to do it.
Ben: I felt that our friendship was deteriorating. You can't be in a band with people you aren't really friends with.

So Devon, you're a permanent member of the band now?
Devon: Yeah, I recorded the last LP with them.

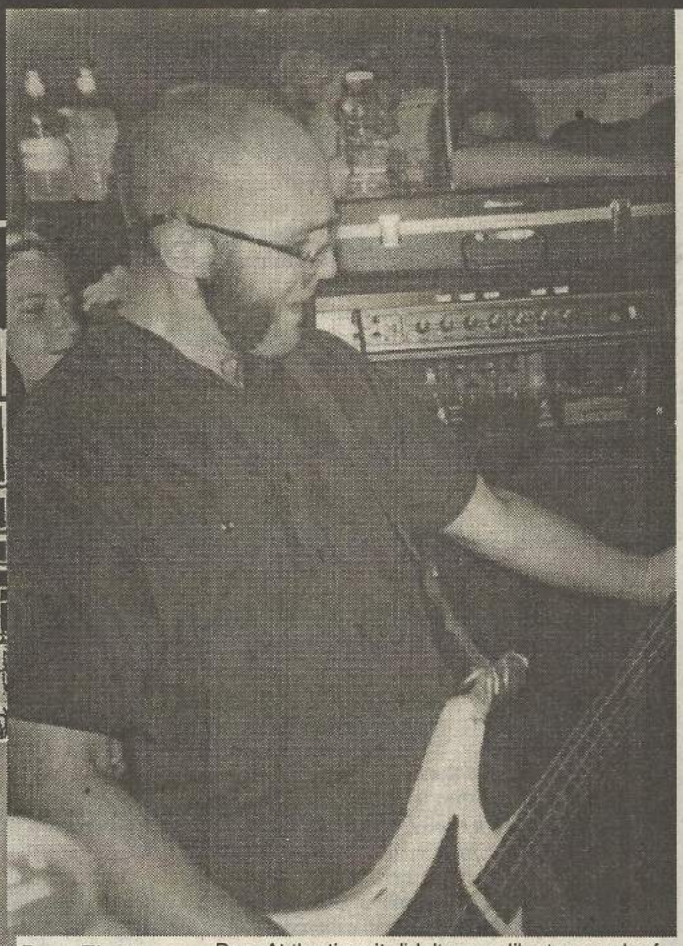
One thing you were talking about earlier and one thing I wanted to touch on in this interview is that you've been hearing all these rumors on this tour. For instance, one is that you guys eat meat now.
(laughter)
Brian: I probably started it, that's the funny thing. Thinking that nobody would take it seriously. Who knows where it started?
Bob: I think when bands reach a certain point in their career, it's easier to start taking shots at them. To call them on their shit or whatever. We've been around long enough now where people just want to talk shit about us. For the most part I don't really give a fuck because it's all bullshit anyway. But certain ones strike home.
Brian: The meat thing is just ridiculous.
Bob: So ridiculous that we don't even challenge it.
Brian: Some things are based slightly in reality, but once it gets more than two persons away it just becomes a monster.
Bob: Or when things go from eastcoast to west coast.
Ben: Or from country to country.
Bob: At one point back in the day, there was a rumor going around that I was dead.
Ben: It was a joke from one of our friends. It said that Bob was dead from an industrial accident.

I heard that he was electrocuted on stage by a faulty microphone...
Brian: He was. That was in North Carolina in '93. Six songs in he just got barbecued and we had to stop the set.
Bob: That was pretty intense. When you smell your nose hair burning in your nose, it's time to stop the set.
Brian: There's a reason for that third prong on the amp. You can't form a ground if you're rolling around in wet grass with a mike in your hand.

Another rumor is that you guys are rock stars now.
Brian: Someone said they say on an AOL chat room that "Dropdead are sold out assholes". I asked them "who are we sold out to?" We put out the records ourselves.
Bob: We drive around in a van for thousands of miles making $20 a night. How fucking sold out can we possibly be?
Ben: Even beyond that, we're doing things the way we've always done them. I don't see how it would be any different. If anything we've gone in a whole other direction- even more extreme in our ethics and how we do stuff.

Speaking of doing things yourself. Back in your beginnings, you did stuff on various labels, now you seem to be doing all your own stuff.
Brian: The first thing (self-titled ep) was on Crust (Ben's label) and the second thing (split 8" with Rupture) came out on my label with my friend Pat, and the third thing (split 5" with Crossed Out) came out on an amalgamation of five labels all putting money together- all fairly small labels.
Ben: Then with the LP, the guy from Selfless offered us to do it and we were at a point where none of us had any money to do anything like that. We talked about and there wasn't going to be any barcodes. The understanding was that he owned the recording even if it was under Dutch East, which I knew about ahead of time.
Brian: Which I didn't by the way.
Ben: Well, sorry.
Bob: I didn't know what it meant.
Ben: There was a lot of stuff that was talked about that just didn't go correctly.
Brian: The CD of the LP was the turning point where it went absolutely sour. They changed the artwork.
Ben: They changed the artwork, they changed the packaging. It was supposed to be a folded cover in a plastic bag with the CD in it. They did it like that, but all the stores sent them back. Then they did them all in the jewel case. It especially sucks when you do artwork and give it to them, then they change it.
Brian: They completely changed the logo. They covered our logo in order to make it more slick.

D E A D



Ben: That was when we were like "fuck this shit."
Brian: We also figured out they were probably not giving us all the records they should be giving us for how many were sold.
Ben: I don't think we'll ever know how many records were printed.
Bob: It was a mistake that we learned from. We were a lot younger then. I don't think we really knew what the fuck we were getting into. It just turned into a monster.
Ben: At the time it didn't seem like too much of a big deal. For all the shit that happened, it was good for us because we had an LP out and people could get it. But now things have taken a large turn. Even with the 11" things didn't go as planned. Dutch East wasn't supposed to get any copies of that. That was done all with Todd's money by himself and he did give them copies. So that was the end of that.
Bob: Nothing hurts me more than seeing our record for like $13.
Brian: I've had a lot of people complain to me like "you're record is $13 or 10 quid." Don't buy it, we have nothing to do with that.
Ben: Break it.
Brian: Mailorder it from us, or from Vacuum, Profane Existence or whoever has it.
Ben: All this stuff is from like four years ago.

It got to the point where you guys had to bootleg your own record.
Ben: That LP has been bootlegged twice. Todd from Selfless bootlegged himself off of Dutch East. That record has a whole history of weirdness behind it.

What is the Armageddon Label? Is that you guys?
Ben: That's basically a name I came up with to put out Dropdead stuff.

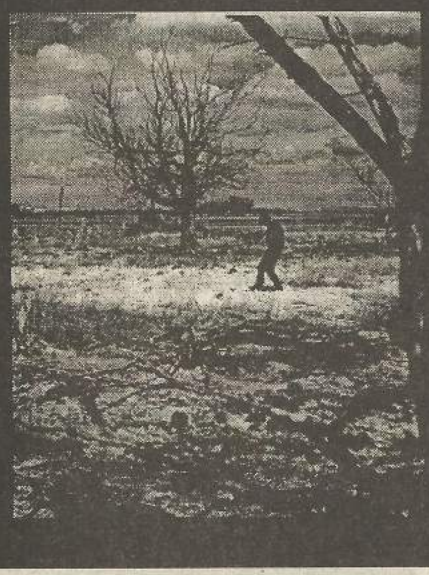
Is it the same as Crust Records?
Ben: Crust is over.
Brian: It's just gonna be Dropdead.
Ben: Crust has been handed off to somebody else. I'll probably help out with it as some point. But I've got too much other shit going on to deal with it properly. Plus it's been like nine years that I've been doing that. I'm kinda over that, it's time to move on...

It seems you guys have been more active lately. You did a whole bunch of releases in the beginning, then you took a period of like three years of inactivity.
Ben: After we got back from the '93 tour, my life completely disintegrated and I sort of disappeared for a while to take of shit in my own life.
Bob: We all had our twists and turns that made us take time off.
Brian: In '94 we didn't do a fucking thing.
Ben: By the tail end of '94 we started getting shit back together. In '95 we went to Europe and got our shit together enough to go there with new songs and new hope to get our shit back together. When we got back, we recorded a 7" for Pushead.
Brian: Which never came out.
Ben: We did the Australian 7" which was planned to coincide with us going there. From there we decided that if we were going to Australia we might as well go to Japan too. And then it was gonna be summer time and we were talking to Suffer from Europe...
Brian: Who helped us out there.
Ben: About bringing them over here. So then the tour went from being Australia and Japan to Australia, Japan And U.S. And after that we went to Europe again.
Brian: That was September to December of '96.
Ben: We've been active, it was just a period of about one year where we weren't.
Bob: When we were trying to dangle the problems of our dissolving lives.

Have you faced much criticism for recycling songs from your earlier releases?
Ben: I don't think people really minded on the LP because not many people had the earlier versions. But when we did the live CD, people were like "oh, come on..."
Brian: It seems like you can't win. If you let it go out of print people complain about that. If you keep it in print, even though it's a slightly different packaging, people complain about that too. I mean, there's a European pressing of the LP and if you don't look at it closely I guess you could buy it again and not realize it's the same LP. It's the same art, it's just printed a different way.
Ben: Now we have all new songs and people go "play the old ones, we don't know any of these songs." How the fuck do you win that one. We do what makes us happy- we play some of the better

STONE
We are the stone
that is cast into the water
We are the ripples
that have strength against the tide
We are the wave
that erodes away foundation
We are the dream
that can reach the other side
We are the one
that can influence the many
We are the idea
that can bring new futures start
We are the voice
that can bring the song to many
We beat the drums
of revolution in the heart

I WILL STAND
The time has come for us to face
our self destructive ignorance
To turn away from those traditions
that surely lead us to the brink
change yourself to change the world
Before mankind becomes extinct
I will stand
against this selfish arrogance
I will stand
in anger and defiance
I will stand
I will make a change
I will stand
I choose to evolve



old songs, which Devon needs to learn more of. He learned like to 28 songs in two weeks. But the thing was that we had to record the new LP and we didn't have time to teach him fifteen extra songs to play on tour. But as far as re-releasing the old stuff: we feel that that stuff is still valid so we'll keep it available cheaply on our own label.

I've heard some criticism of your new LP for having such a raw production...
Ben: What do you want? It's a punk record. It's a fucking hardcore record. That Don Fury thing (self-titled LP)to us sounds like a pile of shit.
Bob: I hate the Don Fury thing, but I like this record. It's what I always wanted.
Ben: Throw on Anti Cimex "Raped Ass" ep and tell me that's not a raw ass record. To me that's what a hardcore record should sound like. For a band that's doing something that's more metal, go with the production. For a band that's more hardcore, you can go with production or you can record it on a four track.

What was the idea behind the backwards groove on the new LP?
Brian: Ask Ben. I didn't know about it until it came out.
Ben: Just the idea that you can fuck with people. People just become too passive. When you buy a record, you don't think anything about it. You think you can just go home and put the needle on it and it's gonna play. For me it's a little IQ test. How comfortable have you become with this little product you buy? People don't even think about it.

OK, I haven't read the lyrics on the new record yet, but how do they compare to your earlier ones which were really angry and direct?
Bob: I've tried to write a little more personal and realistic lyrics this time. I kinda went through the punk by numbers on some of the early stuff. I mean, I was younger then and everyone was writing war war war type of lyrics and that was the type of stuff I was writing. I thought a lot more about the lyrics on this record, about things that were real to me. I write from a personal level. I had a little sense of positively on this one and not just negative like everyone's gonna die...

Yeah, but anyone who saw you play then couldn't say you sang those lyrics without conviction. It was hardly punk by numbers I think...
Ben: At the time all that stuff was relevant. Some of it still is.
Brian: Some of those things have been covered to the point where it's not our job to cover them anymore.
Bob: Anybody who writes about things in their lyrics that they're not involved in, it's pretty obvious. I think my lyrics on this one have really evolved from the early days. That's for sure.
Brian: I can remember a long time ago in an interview somebody saying how come you don't have any pro-women lyrics or pro-choice, and I was like "I don't know, that's just not what we're doing".
Bob: We haven't got there yet.
Ben: People expect you to have a set agenda. Now seven years later, we're completely different people from when we started, but we still have the same basic beliefs. We have a lot more understanding of them.
Bob: We've evolved as people. I have a lot of stuff going on in my life right now. Some pretty heavy stuff. My mother is dying of cancer. This album for me, at least writing wise, was a real vent to get out a lot of frustration, a lot of emotion that I felt. I think it worked out really good. I'm happy and I think these guys are really happy with the lyrics this time.

It takes you guys longer to write songs though...
Bob: These guys always have the music done before I have the lyrics because I take a long time. I want it to be for real. I don't want by-the-book punk fuckin songs. I want them to have impact and make people think. So it takes me a little longer because I'm no fucking raving genius.

How does that make you feel when you think about the fact that a good amount of people who listen to your band or go to your shows don't even pay attention to your lyrics?
Brian: I'm positive that's true- about any band.
Bob: We get people who come to shows and they're just there to thrash. They come and go. I've had people come up to me and say "Your writing has changed my life. It changed me from being a carnivore or somebody who's just a waster of everything to somebody who actually cares." And that means everything to me and these guys to. Because it means we're making change.
Brian: Sometimes it seems that we're just preaching to the converted. Maybe people there have heard it all, but maybe they haven't thought about it until it's put in a certain way that they can relate to.

But who are the converted?
Brian: Yeah this one guy we met said he had been listening to us for five years, then he's offering to make us pasta and chicken.
Bob: Yeah, this guy wanted us to come back to his house for some pasta and chicken.
Brian: I'm not slagging the guy, but he obviously doesn't know where we're coming from because he isn't listening to the lyrics. We're like Terrorizer to him, just a fast band.
Ben: Every band has people who are into them and know what they're about- a political band. Then you have people who are there for extreme music, people who go to socialize, people who go to drink, or people who go just because they were walking by.
Brian: So there is no preaching to the converted unless everyone else hasn't shown up who except for people who know exactly what you're about. There's always gonna be new people there who haven't heard you.
Bob: On this tour there's tons of people who haven't heard our message before and are really into it. It's had it's ups and downs, but it's been a good tour.
Brian: Fucking long tour.

How long have you been going?
Ben: About two months and about 20 days to go.
Brain: Then we're off to Europe and Israel.
Bob: We'd like to try Japan and Australia again if we can do it.
Ben: We may go to Israel and just play to Nekka

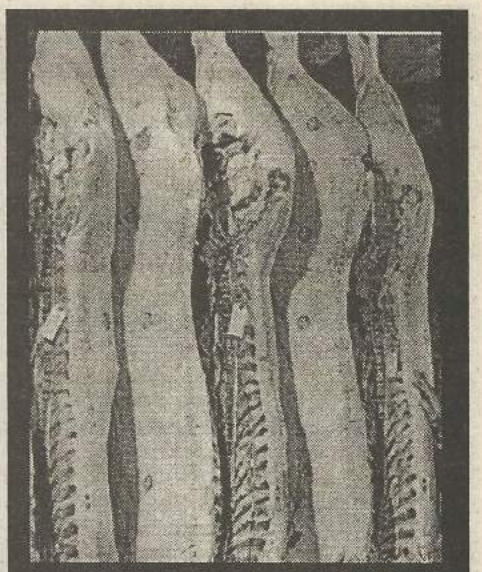
Natza and USF...
Bob: But the way I look at it, if we go over there and there's five people and one of them walks away with new ideas from us or some sort of conviction that they didn't have before, we've succeeded.
Brian: Even if we don't get through to anybody and we're just preaching to the converted there, at least get to go to another country and get a better understanding of what's going on over there. Because all we hear is what's on the news.
Bob: The US version.

You said you want to go back to Japan. There's been lots of rumors about problems on your last tour there. Do you want to shed some light on that?
Brian: We'll just start it off by saying that there were mistakes made on both sides. It wasn't an us and them sort of thing. Fuck, we're human, it's not like we can't fuck up.
Ben: Above and beyond that, we really tried. When you tour another country with a group of people it's supposed to be some sort of cultural exchange. There are supposed to be certain compromises you make to adapt to each group of people's different ways of doing things.
Bob: I honestly can say that I don't feel that that was given back to us. More from just one person in particular- the guy who brought us over there fucked with us in a lot of ways psychologically. That's my opinion. We didn't get the respect we should have gotten- not as a band, or a name, but as people.
Brian: It had nothing to do with the band.
Ben: It went beyond us being a band. It was personal issues- the way we conduct ourselves as individuals. When I look at my friends in this band, I don't think we're a bunch of fuck ups. We're not the average band. we're a bunch of dorks. When we went there we were trying to be as cool with these people as possible and be ourselves too. We're not gonna not do things that make us comfortable unless its something completely ambiguous. They'll have to adapt to our personalities.
Brian: I was pretty uncomfortable with the autograph signing.
Bob: They were making us sign autographs and stuff and we were like "that's fucking rockstar shit and we don't want to do that."
Brian: And they were saying that it's considered very rude. We don't want to be completely disrespectful to a part of their culture. If signing autographs is part of their culture, fine. We kinda had fun with it, we'd sign "Shout at the Devil, love Dropdead"
Bob: Signing Cronos from Venom's name and shit like that.
Ben: It was just a complete culture shock. It's the only place on the planet I've been where I felt I was in a completely different country. The whole cultural system is so different. The way people conduct relations, the social situation is completely different. It took us a little while to catch on.
Brian: Where ever we go in the US, Canada, or Europe, things may be different. Maybe a little more liberal, a little more conservative, how people interact together. But it's still coming from the same perspective. Eastern perspective is just so foreign from what we're used to. We don't speak the language either, so it was a lot for us to deal with.
Bob: That was a big thing. In Japan it was this us and them type of thing. We were left for long periods of time by ourselves, they weren't helping us find food, just leave us by the side of the road. There were a lot of things that went on that I don't want to get into. It's not gonna be a mud slinging contest. I thought we were treated pretty poorly, considering how many places we've been. People have always really watched our backs. We didn't have that go on over there at all.
Ben: I don't wasn't to slag the Japanese hardcore scene. These guys really are trying to make the DIY scene over there happen. They're really trying to get the politics and music above and beyond the fashion thing. They're doing it in a way that I guess relates to their culture. I think it's taken to a real extreme to the point where they expected us to go over there and be like Crass. We're not like that, we don't want to be a leader.
Brian: Crass didn't want to be either.
Ben: But I think that was what was expected of us. To go and lead the revolution. I think they expected too much of us as a band, and to uphold that as people too.
(conversation mills on regarding bands being held on a higher level and expected to live up to peoples' pre-conceptions...)
Bob: One thing we try to is set up on the floor and not do the stage thing a lot. Because we want it to be on an equal basis.
Ben At more than music festival, there was this like 8 foot high stage. If you want to feel naked and stupid, play on a thing like that in front of 1000 people.
Brian: Unless you're into being an idol. For David Lee Roth, maybe being up on that stage is the most powerful thing in the universe- more powerful than heroin. For us, it's just like it's being really detached.

Some people may feel that you swinging the microphone stand may be a distancing thing.
Brian: On the other hand, it kinda brings the message through to people because they feel physically threatened.
Ben: When Bob is swinging that mike stand, he's singing and he's mad. He doesn't know what he's doing.
Brian: He doesn't know what he's doing a lot of times.
Bob: I just get so involved and wrapped up in it and so angry. I'm usually really mellow and laid back. I'm a push over. And when I get up there, I'm so angry about what I'm singing about and it moves me so much, that's just how I react to the whole thing.
Ben: I've gotta admit that I like the danger factor. There's something about the tenseness. There's actually a physical threat. Things could disintegrate. That's just the energy of it.

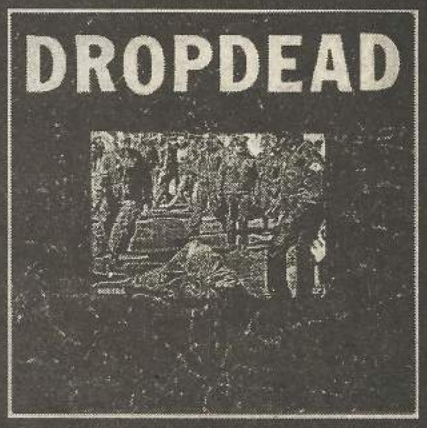
I'll never forget the AS220 and Litchfield Grange days where you would be picking up steel chairs and mike stands and running around the place...
Bob: I'm getting a little older now, so it doesn't happen as much. After a couple operations and stuff.

How has doing tours or playing out changed for you since the beginning?
Ben: It hasn't changed too much.



WITCH HUNT
Modern day witch hunt
as the religious right bears its teeth
Another clinic bombed
Murder in the name of Jesus
A woman's right is the right to choose
but the wall is crumbling
between church and state
Campaign of terror
Bathed in God's hypocrisy
Another shot dead
Murder in the name of Jesus

NOTHING LESS THAN LOST
When words have lost their meaning
and become just simple songs
When rebellion is just a t shirt
or slogan on your back
Then the things we once cared about
are now ashes in the past
and the future that we sing about
is nothing less than lost
When protest becomes simple verses
to all your angry songs
When defiance is just a fashion
and conviction is what you lack



Bob: People know who we are and we have better equipment now. We know what we're doing a little more.
Ben: We have a decent van.
Bob: Yeah, we're not touring in a station wagon. People know our music now and it's cool to see kids singing the songs and taking inspiration from the songs. That makes me happy.
Ben: It's just grown over time, we're still on the same level as when we started. Chris Boarts just wrote some shit about us saying we were cultish. I think it still is pretty cultish. We're not the band that's advertising that we exist every month in MRR. You don't hear about us, we just go out and do our shit. We're not trying to rake in cash. We just want to go out and play shows. I think on this trip, not advertising that we exist has hurt us.

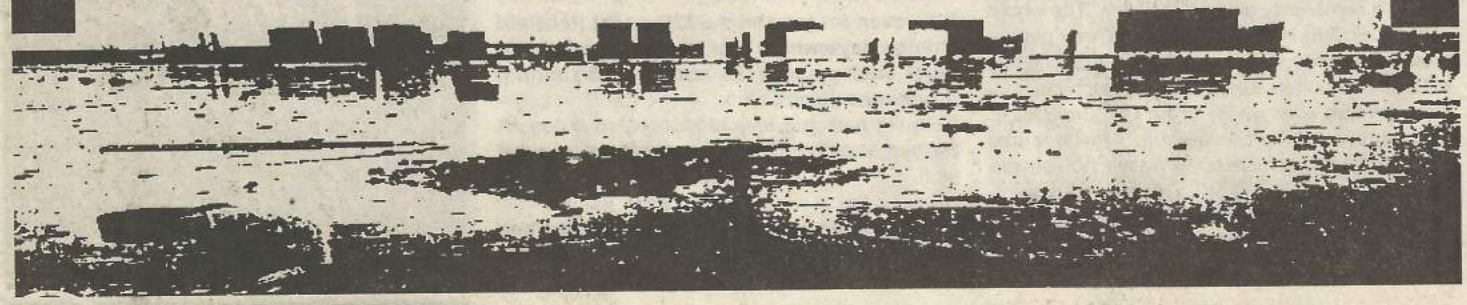
Where were we???....
Brain: We didn't even get into the monetary side of Japan, which basically any rumor you've heard is about. That isn't what our problem with Japan was.
Ben: That became an issue afterwards. On the last night of the tour. OK, how do I get into this... I met a girl over there who is a good friend of mine today. And Bob met a girl over there. These girls were not part of the accepted DIY punk scene. The guy who we were with didn't care for them too much. On the last evening they flew from the city they lived in to Tokyo to hang out with us. So we were hanging out with them at the show and around the area.
Bob: We wanted to hang out with these two girls who came to see us. Hey, we're adults here. We can do what we want. If we were with some band on tour here and they met some women, who the hell would we be to say anything to them? These guys we were with didn't like these girls so much that they threatened to cut their legs off if they didn't leave us.
Ben: So while we were hanging out with these girls, Brian was inside talking with some people and somehow he got to the subject of getting us to the airport.
Brian: And he said "I thinks it's best if you go stay in a hotel with the girls, then in the morning catch the train to the airport." It's like a 25 minute walk to the train, then an hour ride to the airport. We had a huge amount of stuff. I had bought like 100 records when I was there. We had all our stuff that we had been carrying on tour for the last month and a half. I was like "I don't know about this man. I'm gonna go get Ben. We have to talk."
Bob: Basically he was blowing us off for our last ride out of Japan to go to the airport because he didn't like the fact that we wanted to spend time with these girls- which was the last time we would probably see them. But the thing that was going on was that the guy who brought us over there was telling people that he paid us six or seven thousand dollars that we made in Japan. We should tell the amount that we actually got-
Brian: $542 is what I had when I cashed in my currency.
Bob: We're not ragging on how much money we made, because we lost money tons of times from playing out. It's the fact this guy is telling lies about us.
Brian: $2100 or $2200 to $6000 is a far cry apart.
Bob: But big deal, it's soap opera shit. But unfortunately, now the guy is over there slagging us to the moon to all sorts of people, to all sorts of touring bands who come over. He's blowing it all out of proportion and white washing us into these capitalist monsters. It's absolute bullshit.

What would be your bottom line to say to any band who would ask you about going there?
Ben: I wouldn't have a bottom line. I'd tell them stuff to watch out for and stuff we fucked up on, and tell them not to do the same dumb shit.
Brian: We've heard a lot of bands who've gone over there, they play three shows in Tokyo and then two show in Osaka and go home. They're like "Japan's incredible man, it's the best place in the world!" They've been there five days. They don't know what the whole thing is about. We were there for three weeks. Everybody always said that you get mad paid. Like Anal Cunt got $9000 on five shows.
Ben: I think that hearing all that built up or expectations. We thought we'd have no problem getting our plane tickets back.
Bob: Which is all we wanted from putting all that money into it. None of us are rich.
Brian: I think I worked two and a half years so I could afford to go on tour during that time period.
Bob: But to get away from this whole Japan thing... We had no problem with anybody there accept for this one guy. Even the other people in his band. Again, mistakes were made on both side, but I think the more serious ones were made by him. If anyone has any questions about this, write to us. Don't believe rumors. We'll tell you our side, if you want to write to the other side and here their story- fine, you can figure it out for yourself.
Ben: A positive that that came out of is that it's making us work even harder in a more DIY fashion. Trying to take complete control of everything we do. If it takes more time to do it that way, we'll just take more time. The quality will be what we want it to be. From releasing our records, printing our shirts, to booking our tours.
Brian: Rather than pressing the record in four different countries, like if somebody wanted to do it in Japan, someone in Europe, someone in Australia or whatever. We just press them all over here and whoever wanted to be a part of that could be a part of that.
Ben: They get their address on the record and they're helping us out. There's enough addresses on that record of quality people that we know.

Speaking of records... What's the idea behind this "Deconstructed" record?
Ben: That's basically another one of my ideas. This guy John who lives in Providence who's in a band called Landed does a side project called Pleasurehorse. He uses an eight track machine with analog tapes and takes one thing as source material and will make it into something else. I saw him do this thing to this indie rock band at a show one night and make them sound like the most unholy thing on the planet. I thought it would be a cool project. I would give him recordings of all our stuff and he could pick what he wanted and make something new out of it. Sort of like tearing our music apart and putting it back together as something different. It's sounds like a minimalistic experimental kinda ambient noise track. It's not like Bastard Noise, it's a little more relaxing sounding than that. It has undercurrents of rhythms.
Brian: I've never heard anything that sounds like that ever.
Bob: It's machine music.
Ben: It's also gonna be a benefit for the Rhode Island Community Food Bank. Something that is actually part of our community.
Bob: You know, it's quarter to nine, shouldn't we be going to the show?

Shit, yeah. Anything else you'd to say?
Ben: Give us a chance as people.
Bob: The last thing I want to say is thanks to everyone who's helped us over the years. They're our friends and we really appreciate it.
Ben: If you're doing something, don't do it out of obligation. Do it because you love it. Or else you're doing it for all the wrong reasons.
All: Thank you!

DROPDEAD/ P.O. Box 8511/ Warwick, RI 02888/ USA



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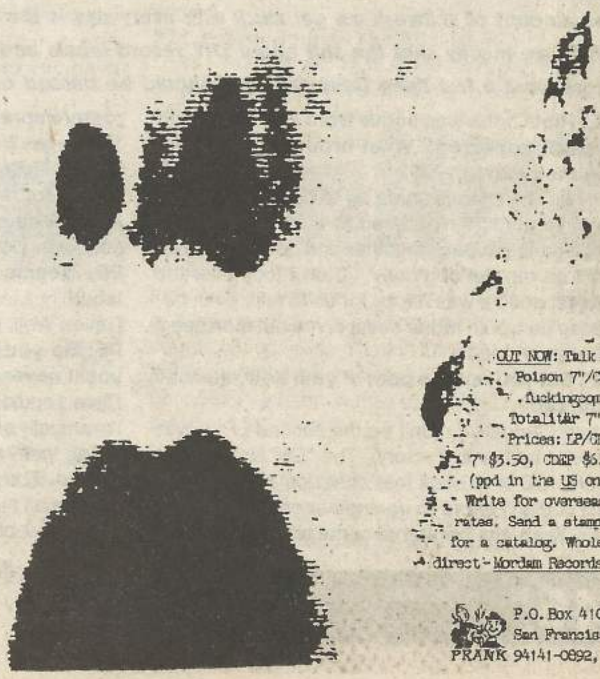

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RIOT/CLONE

Nowadays, it is easier to find anarcho-punks who have never heard of Riot/Clone than it is to find those who have. Formed in 1979, the original Riot/Clone released 3 EP's before their demise in 1983, but then reformed a dozen years later to release two amazing new CD / LP's, toured Europe and planned to tour the U.S. during the summer of 1998. As the US tour approached, it became apparent it was not going to be as well organized as they had thought, with numerous last-minute cancellations and a lot of empty dates. Not wanting to cancel the tour altogether, Riot/Clone vocalist, Dave Floyd, asked friends from another band already touring the U.S. if they would help out with the dates that were still scheduled, and proceeded across the U.S. with this rather last-minute and improvised incarnation of Riot/Clone. After nine hours of updating our mailing list, I got a chance to sit down with Dave Floyd for a few questions about the band and a couple of beers. I would have liked to have had more time prepare for this interview, but the amount of shitwork we get stuck with every day is the curse of our own popularity! While we mostly shot the shit about DIY record labels and horribly disorganized tours, there were a few thing Dave said that should be passed on to our readers. –Dan

PE: Riot/Clone was active from 1979-1983 and then disappeared. What brought on reforming the band in 1995?
Dave: The chance came up to do the CD. Pete from Time to Think offered to do the CD, so we decided to get back together and do it with him—until he ran out of money. Then I took over the project and he was happy for us to take over, because he would rather see it come out than see it just abandoned.

PE: Did you release both of your new releases yourself?
Dave: Actually I didn't do the second LP; it was put out by Bomb Factory. The "Still No Government" CD and book lost so much money that I just couldn't afford to do another one.

PE: Yeah, the book that came with the CD was pretty impressive. Wasn't it something like a 128 pages?
Dave: I believe it was 142. I also put out two CD singles from other bands who split up almost as soon as they were out, so they lost money as well, and I was just penniless after that.

PE: Seems like the nature of doing a record label!
Dave: Well, you take your chances.

PE: So you have now have a bunch of CD's you'll never be able to sell?
Dave: I could build a house with all the CD's I have! I'm actually selling some on the road and I've been giving them away to people who buy both of our albums. The problem is they're not anarcho bands. They're all nice blokes and I liked what they were doing so I put them out. But I couldn't get any anarcho distributors to take them because they aren't anarcho bands and I couldn't get and any ordinary distributors to take them because Riot/Clone are an anarcho band and its our label. We got stuck in a catch 22.

PE: Have you felt that getting back together has been worth the effort and are you getting your message across?
Dave: Yeah sure! Judging by the letters we are getting, yeah. A lot of people are writing to us who got into punk during the new resurgence and stumbled across one of our records and read the lyrics and thought "wow, look at this!" They're writing to us and asking what other bands are there and have dug up old Crass records and people like that for themselves. I think for every person like that it has been worth doing it again for us.

PE: Do you have more of an audience then or now?
Dave: Probably now. I mean there is a lot less competition now because there was so many bands around London at the time when we first started.

PE: What are the early Riot/Clone Releases for us of a younger generation of anarcho-punks? I don't think I've ever actually seen any of your early EP's...
Dave: Oh, I've still got some of them! There were three EP's: "There's No Government Like No Government", "Work" and "Devastation." Two of them came out in '82 and one in '83. The third one actually came out after we split up. It was basically me and the drummer and a couple of people who filled in; one of them was Mick, or original bassist and also played on the "Still No Government" CD.

PE: So when you reformed, there was two original members.
Dave: Yeah, me and Mick, plus Pete who joined in '81, and then Paco from Conflict.

PE: Did you get any cynical reactions from people when you decided to reform the band?
Dave: I think there was a little at first, but I think it was all allayed once people realized that we were doing it for the right reasons, not just to cash in. After all, if this was just a "cashing in" enterprise then it's a really bad one. I think we broke even until about 1985 and have lost money ever since.

PE: Do you think it was worth doing the book with the CD?
Dave: Yeah, it was worth doing, but unfortunately a lot of people haven't got a lot of money, so they're not willing to pay what it costs to make a book and a CD. Still, I'm glad we did it.

PE: In 1979 you wrote a song called "Punks not Dead;" do you still think that's relevant now?
Dave: Hmm... Yeah I think so. I think punk itself has actually grown as opposed to punk rock, which are two different things in my mind. You know you have punk rock, which is all of the peacock punks who go see the old bands who have gotten together for this big "Holiday in the Sun" festival and is just a big money-making thing. Then you have punk which encompasses a lot more; people like yourselves. You know, the people who look at it more as a way of life and not a fashion.

PE: It seems there was a big explosion of this

punk idea in London during the early 80's...
Dave: I think that punk rock, from 1976 to 1979, was actually nothing. The press was saying it was something that it really wasn't and that annoyed people like me who had formed a real anarcho band. I think it was around 1982 when people started to notice us—it seemed like we had all come with this great idea all of the sudden, but most of the band had been around for a couple of years before. We were a reaction to the Clash; the Clash were my inspiration because I hated them.

PE: How did you hook up with Jordan to do this tour?
Dave: On the internet. Never trust the internet because you never know who you are dealing with! But give him his due because I'd wouldn't be here if it wasn't for him and I'm pleased to be here. I mean how many unemployed people get to spend seven weeks on another continent? I did have to borrow money off of everyone I possibly could and hopefully I'll be able to pay it back over the next year or two!

PE: Have you been happy with the turnouts? Any Surprises?
Dave: I'm surprised how many people have heard of us and know our songs. At other times I'm equally surprised by how many people have never heard of us! It was pretty amazing that in New York city there were people who were actually singing along to the songs. The crowds here are much younger, but I was expecting that too. It's great because there seems to be another generation of punk coming up. I think it's refreshing to play to young people, because if you're playing to the same old people then what's the point? When we play in London you just get a bunch of old punks turning up and it comes back to the old saying "preaching to the converted." The raver scene has really taken over in England so you don't get a lot of younger people turning up. I don't really understand it because it does nothing for me. But they probably think the same thing about punk. The rave scene is actually a lot more active than the punk scene in England. There's a group up outside of Lutton who have squatted a hospital and are doing it up and they put on a rave every week or two. They say to people "Hey look, we don't have any rules BUT no drugs. Please do us that favor so we don't get the placer shut down." And everyone respects that. This is a very big squat and the police have been cool with it... The punk scene in England is really split up and fractured, except for the peacock punks. Then of course they come from all over Europe for this Holidays in the Sun.

PE: So that is a punk rock festival?
Dave: Yeah; two or three days, total rip-off with all of the old bands like Stiff Little Fingers and all the other old big bands. It's all for money. The promoter makes no bones about it. And if he doesn't think a band is worth paying then he won't do it. I argued with him at a party once about it and I told him that's not how you do it. If you don't think a band is worth it, then you don't offer them the money in the first place! He said "well I didn't know they weren't worth it until they played, so I didn't pay them." No you don't do that! I say this in every interview: Do NOT go to HOLIDAYS IN THE SUN! It's a total rip off!

PE: I am a new parent and take interest in talking to other anarcho-punks who also have children. Do you think your exposure to the anarcho-punk movement had made you a different kind of parent?
Dave: Actually we teach our child at home and I don't think I would have thought of doing it without anarchopunk and the ideas that it introduced me to. I didn't even know it was legal in England.

PE: How old is your son?
Dave: He's eleven. He did the long reading on the "Bluebird" CD. It took a little bit of editing, but he's only eleven for goodness sake! Still, I think all of his friends that are the same age couldn't have done it. He's getting a one to one education at home and he seems to be a good couple years in front of his cousin who is nine months older, but would be the same year in school. The school system over there is so screwed; it's so you have to work to the speed of the slowest people. That used to bore the death out of me and that's why I didn't do well in school...

PE: I don't really want to put Jordan (Crasshole Collective) down, but when did you start getting an idea of how poorly organized this tour was?
Dave: Jordan was really well meaning, but I wish I knew earlier how bad it really was. He kept asking me if I was sure I still wanted to do the tour, but didn't really give me any clue as to how clueless he was. It was really late in the process when I found out how young he was. That was when he asked a question about something on one of the Riot/Clone records and I told him, "It's on the cover," and he replies, I wasn't even born until after that was released!" "Oh no!" I thought, "I'm trusting hundreds of pounds on the words of a fifteen year old!" You know, I'm here now and I'm determined to enjoy it and make the most of while I'm here.

PE: What about the other three guys you have filling in?
Dave: They were really despondent to start with, but we've managed to sort that out now. You know they're not really DIY people as such, but they have done crappy tours before, although not to this extent and not the disorganization. I must admit that Mick, our original bassist who manages tours as well, he said to me before we came over, "Dave, with the information that you've got, I wouldn't send a band to Lutton, let alone America." In a way he's right. I was telling Jordan over the phone that DIY doesn't mean that it has to be crap. This happened in England in '81, where everyone said, "This is DIY and if something goes wrong, well what the fuck." But now it should be DIYP; Do It Your Self Properly. I mean if you can't do it right then there's no point in doing it at all. To do it properly doesn't mean it is any less punk, it just proves that you can do it yourself and you don't need the help of all the big money.

PE: There's a lot of misguided people who have this romantic vision that DIY has to be miserable and shitty...
Dave: Yeah, I've noticed that a lot over here. In Britain we all got fed up with that in the early 80's when we realized how crap it really was! But over here I just can't understand the disorganization. Like in New York I asked what time we were going on and the guy just said "Uh... we don't have times."

PE: Haha! Sounds like ABC No Rio!
Dave: Yeah it was. I just stood there thinking that what if we all just get something to eat. So I ask him "If we go, do we miss our chance to play or should we stay?" and he goes "Uh.. whatever man." I mean I just needed an answer to a simple question—help me out! We were all hungry and we wanted to get something to eat, but we didn't know if we were to go on in one hour, two hours or whatever. Then the guy comes back to me asking when we were going to play as soon as everyone else goes out to get something to eat and of course our equipment hadn't turned up yet! That's not for printing by the way! [Sorry, I can't resist because I've been in that same position once or twice at ABC myself!—Ed.]

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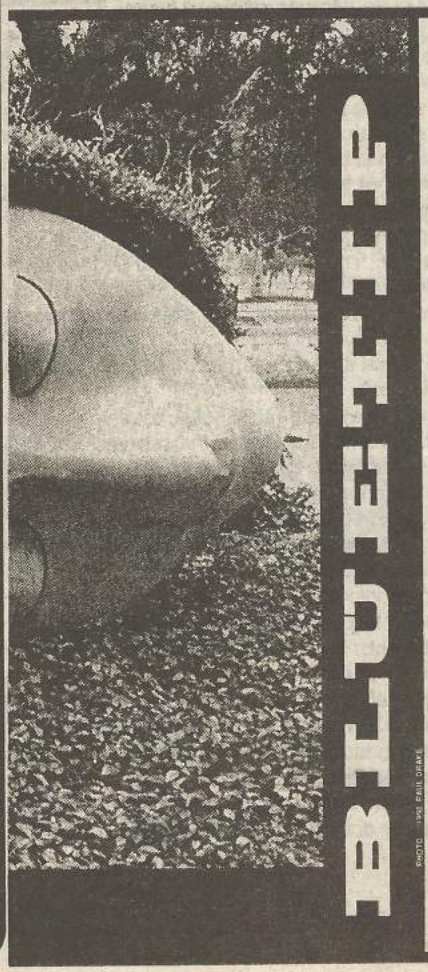

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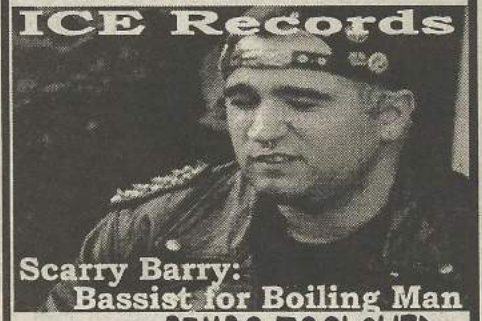

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RESIST AND EXIST

I have been in contact with the ever-active J. Lee since the very early days of Profane Existence. He has been an extremely important participant in southern California's "O.C. Peace Punk" scene, doing vocals in bands such as Autonomy and Resist and Exist, a zine called "Beyond the Walls of Injustice" and has recently organized a series of solidarity festivals and events in the LA area. I always thought it would be great to do an interview with Jang and what better excuse than our last issue to finally do it? Although this interview comes under the context Resist and Exist, Jang has a whole lot more to talk about than chords, music, and bands... *–Dan*

PE: For the record, can you please tell us about Resist and Exist. When was the band formed, who are the members, and why resume after a period of inactivity for the band?

Resist and Exist formed in late 1990. The band only lasted for a year and a half and broke up in early '92. In 1996, when Autonomy was not active anymore, Resist and Exist reformed, with memebers Jen (bass), Jimmy (guitar), Freddy (drums), and I (vocals). We decided to get together beacause it seemed that some aspects of the peace punk movement was begining to die out in our area, and there were only a few bands around and things started to get bit jaded in the movement and we still wanted to make an effort.

PE: Being comprised of mainly white, middle class, male youth, the punk scene has grown out of the very heart of the privileged class in North America. Because of this background, can punk actually be taken seriously as a revolutionary force? If so, how can we be more effective?

Of course, the punk movement can still be taken seriously. For many years a lot of anarchist punks, zines, and bands have supported other ideas, cultures and revolutionary movements. People are still involved in the movement, it's just that some people are involved in it in different levels. I got a letter from Comrade Abdul a member of BGF (Black Gorilla Family) from Pelican Bay Prison. He said that most of the support for Mumia and other political prisoners came from anarchist punks, and I think that that is great, because it just goes to show people that there are still kids in the scene around that still care about politics, and our ideas really do matter. I think that it is very important to support rallies and to participate in demonstrations, ecspecially when it comes to animal rights issues.

PE: As a band (and on a personal level) you have taken steps to reach out to other radical/revolutionary people. For instance, what have you learned from the new Black Panthers and the members of Gang Truce? What are some lessons you can bring back into the punk movement?

According to Shareef and Kwaku, who are original Black Panther members of the Los Angeles Chapter, said that I am the first non-black in the Black Panthers. So I have had the oppurtunity to work closely with my fellow comrades. From the New Panther Vanguard Movement, I learned that nothing changes without hardship and struggle. One thing I like about the L.A. Panthers is that the older original members spend time working with the younger kids unlike older punks who blow off the younger generation because "it's been done before, it's a phase blah, blah, blah...." I still have yet to participate in political work with the Gang Truce. But I have had the oppurtunity to go to the projects in Watts a few times to meet other comrades. I didn't go there to do political work, I went there to learn and see how they organize. I haven't been there since my friend Taco went back to prison. What I like about Gang Truce is the way they treat each other like family and their militant

belief of dying for their cause. Another thing I liked about the Gang Truce is if there is a problem within their group they deal with it face to face and work it out. I do disagree with some of the politics regarding guns and armed struggle, but their basic ideals I still support. They respect our differences, and still support punks at demos and what not. We went to all the record stores in Orange County that carry racist propaganda and used nonviolent tactics to get them to stop carrying it. They even bought antiracist newspapers like Turning The Tide and The Black Panther Newspaper. They pulled all their racist material off the shelves but other record store owners have told me that they still keep some behind the counter. Also Taco and his security used to help us a lot at animal rights benefit shows when we used to have problems with drunken macho people shutting down the gig. But I realize that we have to deal with problems like that in the punk movement in our own. The lesson I can bring to the punk movement is that poorer communities respect you if you help other people

through thing such as free food and clothing distribution. The Punk movement doesn't have any community contacts yet. We have to work on that. I'm sure some point Food Not Bombs and Cop Watch have this connection.

PE: Are there other social movements that we could/should be working more closely with and in what ways can we contribute positively to break down the walls of oppression?
I think that the best way to break down the wall of oppression is by working with other cultural groups and building solidarity. We have to get people together to listen and learn from each other.

PE: In a review in PE I once harshly criticized another O.C. band associated with Resist and Exist for mimicking Crass/"peace punk" style and sound of the early 80's. Would you like to respond to this now? Do you think a style that influenced punks a generation ago will still have the same impact today?
When I first read the Autonomy review, I got upset. There's nothing wrong with constructive criticism but I think that you should give ideas instead of saying "we laughed" or "its been done before." Some people don't have families and see the punk movement as an alternative. When your own movement puts you down like that its sad. *[I still feel like a total jerk for writing that review to this day—Dan]* I do think that old peace punk bands still influence people today. Most of the problems and issues that were present a generation ago are still present today. Some problems have even gotten worse.

PE: What are you views on the sudden reformation of ancient punk bands over the last few years? Should they be taken seriously? Will they disappear again now that punk is no longer Top 40? What about the people who still worship them?
I think that there's nothing wrong with old bands getting back together but when I see them live it seems something is missing. The spirit is gone. As for hero worshiping, I think it has to stop. What happens if you decide to follow a person and that person fumbles or gets weak? What happens if you finally meet a person in a band that influenced you a lot and find out they are just into picking up girls or they eat meat and contradict what they say? Will you say fuck the punk movement, fuck the struggle? No! You shouldn't base your commitment on bands who sing about change but on your own desire for justice and your desire to change this system. That will sustain you if your heroes or mentors turn up short. I learned this from my comrade Mabbie Settlage from the Coalition Against Police Abuse who is also a school teacher in L.A.

PE: In which direction would you like to see the punk movement go in the next ten years? What are the biggest threats facing the movement? What are our some weaknesses we can work to overcome?
In the next ten years I would like to see more of a sense of community in the punk movement. The spirit of the people is greater than mans technology. I definitely think the biggest threat facing the movement is drugs and alcohol abuse. I've lost many friends to drugs. The punk movement is supposed to be against big corporations and yet everywhere you look people are addicted to drinking and smoking. Socially accepted drugs are the epitome of corporate oppression. I would also like to add that I have no respect for older punks that buy younger kids beer and cigarettes because they are introducing them to that oppressive lifestyle. Another big problem is unemployment and lack of education. When people need money and food they will do whatever they can to survive. I've seen many people going back to the system by joining the army or just dropping out of the scene and getting 9-5 jobs. To overcome these problems we need to communicate better with each other and help people when they're down. You can start by living collectively to lower the rent, share food and give money to friends who are doing bad financially. Another important thing is if you are in school don't drop out. A good education is important to get a job that you like.

PE: Resist and Exist has deep roots in pacifist beliefs: Is this something you feel very strongly about today? Has your position changed over the years in the face of attacks by fascists and the police?
It's hard being a pacifist because there are a lot of people who use violence as a way to solve problems. I was in a situation where I was attacked for no reason by a gulf war veteran. When you are on the ground being kicked in the head and face you don't have time to stop and try to talk it out peacefully, you have to defend yourself. If you feel a weird vibe in a conversation or someone threatens you try to walk away from it. However, pacifism doesn't mean being passive when your life is in danger, you have the right to defend yourself.

PE: On your first EP, you make a special dedication to antigovernment demonstrators in South Korea. What are some of the connections that make this important to the North American punk scene? What can we learn?
I dedicated my first ep to the Korean demonstrators because they have died for what they believe in. A long time ago in Korea when my uncle was in college he went to a rally and never came back. The police kill students at rallies there. I also have another uncle who has been paralyzed by the police. I'm not advocating violence at demonstrations or taking on the police, but I do have respect for their bravery and dedication.

PE: In the L.A. scene, it seems there are very few DIY labels, distros and promoters. How are you able to work within this environment to pass on your message and maintain your DIY ideals?
That is not true at all, there are many bands, kids, distro/labels, and venues that are DIY. In Southern California, we have a huge diversity in the scene, from punk, hardcore, crust, power-violence, and emo kids, that are active. Everyone pretty much works together, and people are active so it's very easy to maintain ideals.

PE: Why are your two EP's being released on another label and not by yourselves? Is that still DIY? Can you be DIY and make money from your efforts or does it mean you must work on a volunteer basis?
The reason we don't put out our own records is because we don't have enough money. Spiral Records is an independent label so it is still DIY. I think you can be DIY and still make money for your efforts as long as you don't rip anyone off in the process. A couple of years ago we opened up the L.A. Anarchist center or "De Center." I met many wonderful people there. It was all volunteer run and sometimes I wish we had the money to pay the volunteers because a lot of them had to quit towards the end in order to pay their bills and survive. Unfortunately in reality you need money to survive in this capitalist world.

PE: Do you have any thoughts on the current state DIY label/ distribution/ promotion network in general terms? What are ways we can make this stronger?

I think that right now DIY, is at it's height. There are more things going on now than ever before. There are more demos going on now more than ever, there is an abundance of DIY bands, DIY labels, DIY venues and DIY distros, it's really unbelievable. I think now more than ever the scene is thriving. There is so much crossover going on, 10 years ago we would have never seen this, from the state that we are in now it can only grow stronger.

PE: Why is that none of the old "O. C. Peace Punk" bands have been on tour? Will Resist and Exist ever play outside of L.A.?

None of the "O. C. Peace Bands" ever toured because they didn't have enough money and some bands never ever had their own equipment or even a car. However Resist and Exist is going on a West Coast tour in December with help of Neil of Tribal War Records. We are opening up for Aus Rotten. If you see us come up and talk to us, we are always interested in meeting new friends.

PE: What happened to the zine "Beyond the Wall of Injustice?"

With my zine I made a big mistake by rejecting ads because now I have no money to print it. I used to print 8,000 copies and just give it away for free. When I have enough money again the zine will continue. Currently though I am on the staff of the New Black Panther Newspaper, I am going to be doing interviews and reviews and writing articles, so if there are any bands that have a good positive message get in touch: Black Panther Newspaper/ Attn. J. Lee/ 1470 W. Martin Luther King Blvd./ Los Angeles, Ca. 90062

PE: Any last comment?

The last thing I would like to say is to try not to put yourself in a higher position than someone because you think that you know more than them. Don't force your beliefs on people. Listen to people's ideas even though there are things you might disagree with. We all have to learn from, listen to, question, and respect each other. Kicking someone out of an organization is easy, it's harder to educate a person then to close the door on their face. We all make mistakes and we learn from them. Thank you for the interview. Resist and Exist would like to tour Japan in 1999 with Battle of Disarm and An Apology Nature Arise. If interested please contact us or Spiral Records. Punk is still a movement...A movement of social change.

Resist and Exist
P.O. Box 6188
Fullerton, California 92834.

Or you can contact J. Lee directly at:

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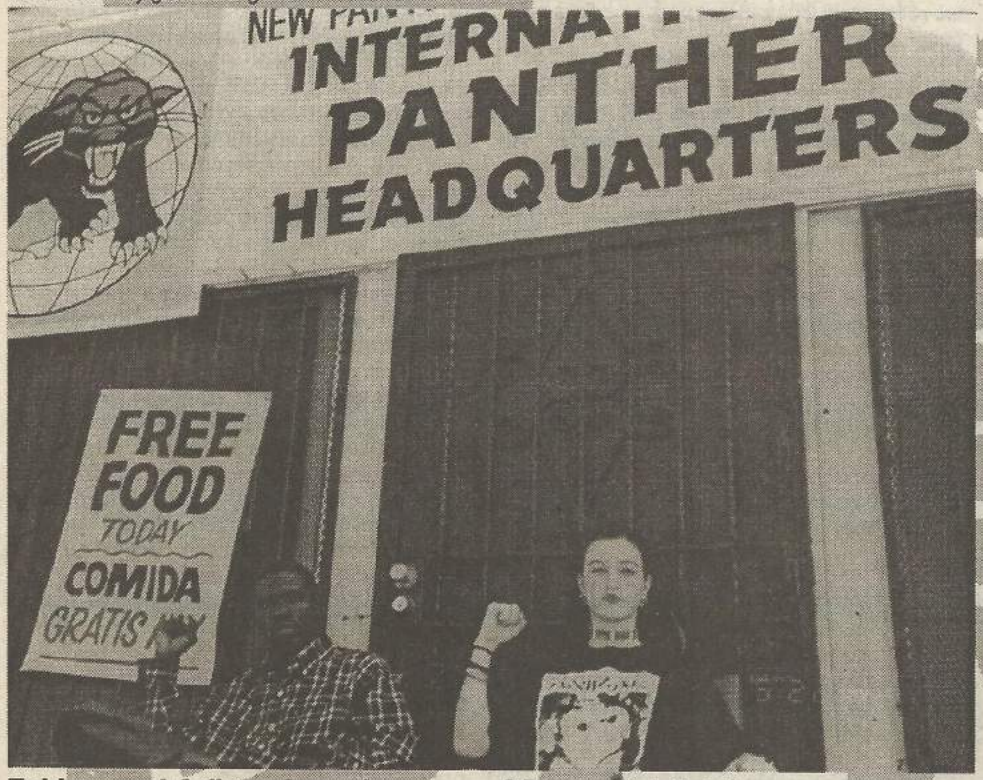
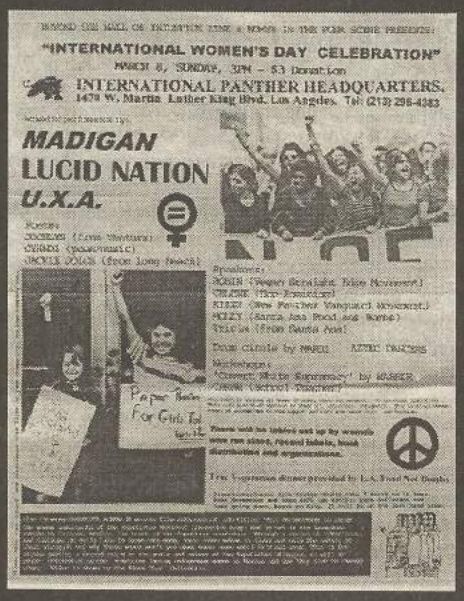
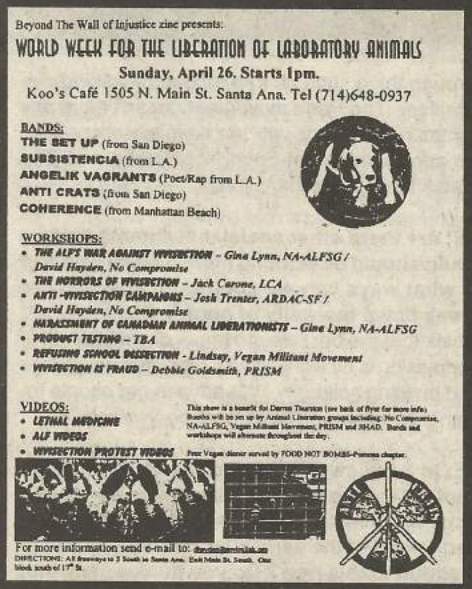


Zahkee and Colleen from the cover of Resist and Exist's second EP (to be released soon on Spiral Records)





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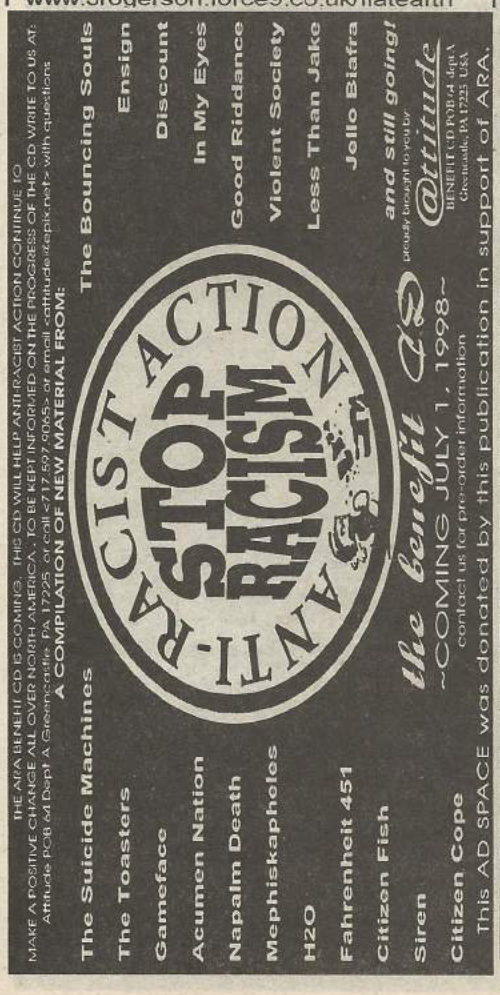

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FORÇA MACABRA

PE: Who are Força Macabra; how long you been together??
Otto: We are four brazil-thrash lovin´ finns; Oswaldo "Taurus" Exterminio on vocals & screams, Jabá MX Chakal on bass, Pedro Anthares on guitar and Oscar Antítese on drums. We started to play in 1991 but in the beginning we did some months with a different bassplayer (Roberto Necrofago) but we got rid of him pretty soon as he died in an explosion. Well, he was a racist anyway.

PE: Well, with the Armagedom LP cover take off, the cover songs and the vocals in Portugese, the Brasilian HC worship is obvious? Why?
Otto: Basically it was Antítese (that´s me OK) and Taurus who came up with the idea. We really love the spirit of the brazilian/south-american punk/hardcore-movement! We got tired of singing all those classic songs when we were drunk and decided that we had to start to play them actually!

We wrote some songs and lyrics which were in portuguese along the same lines as our faves Armagedom, Lobotomia, Cólera, Ruidos Absurdos, Ratos De Porao, Olho Seco, SP Caos, etc. In the beginning it was pretty much to entertain only ourselves and sure we did have good time all the way but the aspect changed when we recorded the 1st demo tape in 1991. As funny as it might sound, the demo tape became an instant "classic" and there was just simply a huge demand for us. We did some gigs, an another demo, etc. and realised we were pretty respected band despite our low profile. Since that we have done extensive touring in Europe, several releases all over the planet and gained an underground following which still amazes us!

PE:The last 7" did not come with any lyrics at all; why was that??
Otto: About that we had a minor quarrel inside the band. Two of us wanted to have it the way it came out: without ANY information at all, there isn´t even indicated which one is the side one, which the side two. Well, the other half wanted it to come with song titles and nothing else. We did it without anything on it.

The reason why it was released without any info (except a text on the back of the jacket which states that a completely free booklet is available by sending us a note) was that we had become aware of the fact that people do not actually care much of what the bands have to say. We wanted to prove this to ourselves and to other folks, too, by showing that despite the extremely low amount of info on the ep people still won´t take the time and write to you to ask for the booklet. And they did not!

We are not sure how many copies of the ep are circulated, perhaps 5000 or so? In any case, we have got during the 18 months it´s been available less than 100 messages asking for the booklet. They have come indiscriminately from all over the world so it proves also that the real will to gain knowledge is not together with financial situation as we have several orders from places such as south-america, eastern europe and far-east countries with lower standard of living.

Jaba : I guess it´s me who came up with this idea. And it was first doubted by Pedro and Oswaldo. I can`t say if there was just one simple reason why song titles and lyrics are not printed in the covers. I guess I just wanted to do something little different that we had done before. When the right pictures were found for the photocollage and the whole idea what the covers should look like came to my mind, I thought that the powerfulness and the beauty of the picture needed as less text on the covers as possible or it would lose something of it´s content. The text on the back cover is just the same thing that the picture represents. Then there were an another thing behind this decision: to get the lyricsheet/booklet the listeners have to order that by themselves. There so much talk about the politics involved in the bands and in the punk scene in general, but somehow I feel that everyone are not necessary true to themselves (of course, for me there is nothing wrong with this). So, this whole thing was to know how many of the people who bought the 7" are really interested in what the band are singing about? And, more generally I wanted to question that simple intuition that it is mainly lyrics that makes some band interesting in the political sense. I think that it´s quite narrow to think like that. It might be true that "One picture speaks louder than thousand words". People are different and what medium fits with one

do not necessary fit with other. With lyrics it´s also hard to avoid the putting things too straight when you say don´t to this and don´t do that, but remember to think for yourself. We just wanted to leave more for the imagination instead of singing about the same topics as many other bands. Now it´s up to the listener to decide whether or not we succeeded to do this. Generally, I think that in some cases it is quite radical to chance the conventional medium-message relations, like for example Crass and Flux of Pink Indians did.

Pedro: Well, I am doing the booklet now and after some huge delays I can promise that it will be out in the beginning of 1999!!! Sorry about that folks. There will be lyrics in Portuguese, Japanese and English. I think that booklet will be downloaded from our Thrashcorepages as well. (Check situation at www.saunalahti.fi/~anthar1 and send mail for more information)

PE: Since the lyrics are in Portugese, want to tell us what you are singing about?
Otto: Our pleasure, ma´am! We have got a plenty of songs and we still do a load of very old numbers. And during different periods in the band there have been different people responsible for the lyrical output, these individuals have also grown considerably during the 8 years together. Anyway, the older stuff we have is more straight-forward with a simple "political" message, that is, directly addressed against all exploitation, abuse, politicians, nazis etc. Nowadays the themes are pretty much the same (well, focusing on the environmental issues extensively) but the aspect is totally different, they have a certain personal twist and a lot of feelings are involved in them. Many of them deal with the everyday life on our planet but from a very pessimistic point of view. I personally do believe that this planet is gonna blow to hell sooner or later. Maybe not so dramatically, but certainly the conditions for life will weaken each day the human race walks the earth. I do not enjoy the vision from future when we need to buy fresh air in bottles from the markets. Everything wasted because of ignorance, stupidity and sheer greed!

With our lyrics we have an urge to kick some people awake to realise the overall situation. A lot of hate and frustration packs up inside us when we watch the mindless people marching towards a certain death with no intention to change the course. It´s a sad fact however that the people who get to hear what we´ve got to say, already are aware of it. So can punk change anything after all???

Jaba: Ok, I´ll let the Oscar and Oswaldo to tell about the lyris that they have written and I´ll say some words about those what I´m responsible. I try to grasp a feeling what I have or I think that other people have nowadays towards the modern western world. Many of the past landmarks do not work anymore, people are unable to locate the place where they are watching this daily drama and there is so much of everything that I think I could say people are lost in chaos of this highly organised society. People do not anymore know what they should do and how they should really live their lives. And this scares and depresses many. But it should not be like this. I would like if people could feel the lyrics and see that they are not the only ones who are feeling bad and that they should not blame only themselves as the "official truth" suggests.

To ask the meaning and the reason, I guess that´s it what I´m interested. This is in same time something that all four of us can agree upon.

PE: Aren't most of the members of F.M. active with other bands too?
Otto: Yea, we do share our energy with other projects, too. I am glad to play drums in Finland´s Japan-hardcore merchants (ha!) Selfish. That´s it. Chakal does bass in an anarchopunk-band Solitary, and some industrial stuff as well. Anthares is drumming for Oheisvasara and he dreams of P.A.G. (Pedro Anthares Group) - a total mid-80´s german speed metal tribute!! Ha ha! Well, Taurus just plays in so many bands, he is thé musician of Forca Macabra. Taurus drums for Wind Of Pain, Anal Intruder (d-beat in the Cimex vein) and Gutshot (who sound maybe like Biohazard??). He also plays guitar for a crossover band Bozo Brigade. Possibly 1-2 bands more. We can not keep up to his pace, ha ha!

Pedro: I play drums nowadays also in punk/hardcore band OHEISVASARA. There will be "Vasaran Merkki" CD out in month or so on HALLA JULKAISUT records. Stay tuned!! I can also say that I am going make career as a soloartist too /(Pedro Anthares Jumalation Group) Thrashmetal like Virus/Sodom/Celtic Frost. Anybody intrested to release our stuff?? Also some other projects has been in talking level with Jaba. Lets just wait...

Jaba: Because Forca Macabra is working quite slowly there surely is time for other projects. About a year ago we decided to start rehearsing with some friends from other bands here in Turku. This far for several reasons we haven´t managed to rehearse too many times. The band is called SOLITARY and we like to mix older UK style punk with some melody to get a bit melancholic touch, the lyrical side is a bit different and maybe more positive or encouraging than with FM. I guess that 1999 will be more active for us. Then we have an industrial group called OY SUOMI-FINLAND AB, which has performed two times live using mostly metal percussions. We plan to do more electronic based material in the future when we can get better equipment for this kind of

music. This is all that I can say I´m interested in and involved at the moment.

PE: So aside from a busy schedule of rockin and rollin, are you guys involved in any political activities?

Otto: Ahem, "political" activities? Yea, I guess so. Taurus perhaps the least. He pretty much spends all his spare time with bands or then just with his girlfriend and the dogs they have. The rest of us can show up at demonstrations or other similiar actions. Anyone heard rumours of moonlight working? Well, I for one do translate regularily reports from other languages to Finnish and vica-versa and then send them for publishing or spread around. We have also some tape/record labels and mailorder which helps to spead the revolutionary message, har har!

Pedro:-I cant say that for myself. Too much rocknroll...

Jaba: Besides the fact that one´s whole life can´t be separated from the realm of politics, I could say that I do some work for the Worldshop
Association here in Turku. The shop is mainly voluntarily run. It´s about the fair trade of products imported from the so called developing
countries. The idea is to import products directly from their producers and paying higher prices for products than in the normal world markets. The Finnish association, which consist of independent local associations, is a member of a larger European association. Besides this I may be involved in some other projects when I feel so, but it´s difficult to say to what I can see I´m so involved that I can say I´m involved in it. I think that there are so much things going on nowadays(although, often by the very same people) that you can work yourself easily to the edge of a burn out if you want to. Somehow, I think that the politics is about how you do things and not necessarily about what you do. I think that it´s easy to agree that politics shouldn´t be conceived as something extra work after the normal routine as it often happens to be.

PE: Why did F.M. cancel the US tour?

Otto: Crumbs! Please ask Taurus. Here is his phone number...Okay, just kidding about that. I am afraid to say anything about this matter. One should fear the wrath of Taurus if makes him mad...

Pedro: Maybe the financial reasons and too less communications within the band.$$$$$$

PE: Tell us a little about the Finnish HC/Punk 'movement'.

Otto: There is actually a lot of happening all the time. I´d like to speak about the whole activist movement in the same time as it really is closely knit to the punk-thing here.

It´s still a hot debate about the fur farming in Finland. We have been now opposed to the farming (w/abolition as a main goal) for number of years and for those who know nothing about the issue in Finland I can tell briefly that the farming here is an old tradition and therefore in certain areas it´s really difficult to get the public opinion in favour of us. Finland has adopted the style of direct action from the british ALF with several liberations. So far it´s been pretty peaceful by other terms (no letter bombs etc.) but sometimes things culminate like a year ago for example one farmer fired his shotgun thrice at the liberators in the dead of night. Three of them were hospitalised and the farmer was set free, of course!

The police have taken a clear stand against the activists with too many random search warrants (and no warrants at all! Just making their way into the flat & search & take what they think they need for their investigations!) and random arrestments. They also like to use nowadays far too easily their nightsticks an other equipment. It is also fairly wrong that naturally the cops like to protect nazifucks when they have a white power-gig. In general, anti-fascist action can not be granted much credit
here. It´s pretty much non-existant. Many activists, punks etc. demonstrate with pleasure but are too afraid of taking a strong stand against boneheads who definately are not afraid of using violence against us! Let´s hope it will change in the future...

The population of Finland is just 5.000.000 inhabitants. It´s a minor country by most standards but we do have plenty of handy phones, PC-computers (internet-connections), saunas, lakes, extensive forests and also for some reason punks! It´s been always like this. Finland was one of the first places where punk made it big time after it emerged in London! It seems we are again riding at the top of the wave what comes to the number of bands, zines, gigs and in general the whole spirit and enthusiasm! There are a lot of fresh & good ideas and a great deal of intelligent, caring people in the movement. The best thing of all is that it´s so unified that you had to see it to believe! Can you image we have at every show, every demo, every meeting always together all brands of alternative/underground-minded people: be it the punks, 77, crusties, hippies, skaters, straight edges, animal rights activists, etc. etc. We are always like one big family. You can never witness a fight! It´s just one cheerful crew sharing the thin together. It makes no difference here if you smoke or don´t, if you eat meat or don´t...the punks (I refer all these people as "punks") here have realised that we have got
bigger problems to worry about that our petty little differences that doesn´t make much difference anyway! That´s why we stick here together! Unfortunately it´s quite the contrary in
most places we have been to and heard about. Hey there, wise up!

Speaking about bands, that is a sad scene,

if you ask me. We have a lot of potential but there is not a single band here that really would excite me. Sure, hot names are Kirous and Sharpeville. They have brilliant music and nice lyrics and attitude. Then I´d like to give credit for Juggling Jugulars who seem to so honest & dedicated that they ought to be respected, very dedicated guys! Also a more fresh band called Endstand are a cool bunch because they truly wanna get the scene work as one. You see, some

stupid hardcores (mostly from Helsinki) have adopted this very idiotic style of "true-hardcore"-thinking. They try to get some very violent dancing to spoil the atmosphere at the gigs as well as are opposed to mixed audiences/ bills. They think pretty much the same as some Agnostic Front might do? Just bollocks! And as Endstand are pretty hip thing among the US-style HC lovers of Finland, they do a nice job there speaking out against neanderthal-attitudes.

Pedro: I just hope that it would not break apart in smaller scenes as it sometimes seems.

PE: Is there a lot of political involvement by punks in your area? If so, how?

(no answer, pretty much explained above...besides I live in a village outside of pretty much everything. Maybe Chakal (from a major city) will explain you of people there...??)

Pedro:- I havent been seeing much that closely lately, but of course there are some action, demos and stuff like that.

Jaba: In Turku, where I live, there are punks involved in politics. As I see the situation I think that there are alternative style (not a musical

style term in here) people that are involved in various assosiations or action groups. And the punks are a small part of those people. But I'll

understand this in a way that the more there are things that you are interested the less time you have for each of your interests. So, if you are also organizing gigs, having a record distribution, playing in a band or/and doing a zine it´s obvious that you don´t have so much time left for politics outside these involvements. It´s the question a what see being important to yourself. See also what I answered in question number 6.

I guess that the animal rights and vegetarian/vegan issues are the most widely shared concerns within the punks in here as elsewhere in Finland. Then there is an old factory building rented by an anti-military association, which is a space open to different groups and their meetings. There is quite many punk people involved in that if you compare it to the other political places and spaces in Turku.

PE: Now that Eastern Europe has become more open, is there morecommunication, etc. between punks from the west with the east? Is there stress do to the social/economic diffrences between eastern and western Europe?

Otto: Yes, certainly there is a lot more communication than 10 years ago, or let´s say only 5 years ago!! The finnish punx are often co-operating with punks from Poland!! Finnish bands go often to make tours in poland, and then again bands from Poland come this way. Releases are quite widely available, too. Sometimes things may go wrong with Poland as it´s

crime-infested and full of skinheads with a taste of blood in their mouth. For example, the previous time we went there with Selfish, our van was stolen with all the stuff inside! The bad thing is that insurance does´t cover up any damages that were done there. The tour in 1995 was unlucky, too. We got smashed by a bunch of stark raving mad skinheads with baseball bats!

PE:Are there bands starting to tour Russia and the Baltics at the present time?

Otto: Baltic has been open area for bands for some years now, we have played there a coupla times, too. It´s very nice scene there but some ares suffer from stupid hooligans and naturally all the way conditions to set up a show are quite nice. Russia is still a problem as finnish people need to apply for a visa to go there and it´s complicated and costs money. Russia has also been rather wild territory so far. It would be quite risky to go there by all means! But perhaps soon in it can be possible. Places like St.Petersburg would be allright to go now. But other areas are quite grim. I could say that the Baltic states are pretty much like a slightly more

rotten version of Poland, Hungary etc. Nothing especially disgusting, that is. After all, all these countries would enter the EC in a few years!!

PE: Does F.M. ever plan on touring into Russia,etc?

Otto: We haven´t planned that at all, we have mentioned it but that is nothing we could do in near future. We will next travel to US and south-america. Personally I´d like to go to Japan before anything else but others are more fascinated by US & Brazil especially. Well, I have nothing against that either. I hope we can make some tour soon again!

Russia is maybe tempting for you Americans but we have been living here in their armpit and do not really fancy to go there, at least not in near future. Besides, it was not MDC the first western hardcore band to play in Russia but Valvontakomissio from Finland who did in 80´s a tour including three gigs in Siberia!! So there!

PE: With the year 2000 fast approaching,how do you as individuals try to maintain your beliefs/values in an ever more hi-tec, capitalistic driven world?

Otto: I haven´t become really disillusioned at any stage of my life. I believe I can keep up this lifestyle pretty easily and that is also which keeps me off the depression, killing somebody and eventually myself! I can find a boundless energy just by playing and listening to hardcore/punk, I never have doubts when I hear some top-quality mind-blowers, especially any stuff from Japan and Brazil, of course!!!

On a more serious base, I would hope to own one day a small house somewhere in Finland´s countryside where I could cultivate a small piece of land and take care of it and hope that no radioactive waste will rain on it. I don´t fancy many people near me, it can make me crack. I also try to stay away from many of the advancements of the modern techology. Silly however that I am typing this interview on computer, huh? Well, even if computers might be a major risk in future to all of us, I can´t feel odd about them. I have had an XT on my knees since 1987, then AT and then all these more fast & efficient machines. I do not have a computer of my own

but I feel very close to computers. Perhaps they have disillusioned me??? But on the other hand, I do not fancy things such as microwave, telephone, car etc. I try to live my life simply without unnecessary things. I do have my turntable & tape deck thou...just try to take them

away & you´ll se what will happen...HA!

Pedro: Hmmm... Its hard. Cant avoid drifting into technical luxury. Computers and mobile telephones are in our daily life. Sometimes you just have to stop thinking what is necessary and what is not.

Jaba: This is a hard one, cos you can´t stick to the same topics and looking them from the very same perspective all the time when the things are changing as fast as they change. I feel that first thing is to be open for new issues and new thoughts. Even when the world is turning more towards the right and towards the capitalism and also because of this "development" it is good to notice that more and more people are realising the fact. There is a possibility that the work against this course will bring people closer to each other in a way that doesn´t care about the national borders. This gives me also more reason to conceive myself as a part of this community that often seems to be so strange and without a reason for many people. And the identification with the community helps you to bring the difficult questions that shakes this world to your own personal sphere where you can understand them and be able to change them. When the desperation wins me temporarily (as it quite often does) I think that the good thing is to ask yourself am I more happy now without doing anything than before when I knew that I at least tried.

PE: How about a discography and upcoming releases?

Otto: We have done 2 studio demos, songs from both of them were put on some v/a vinyl and CD´s. Then we recorded in 1993 three split ep´s, namely with Corpus Christi, Homomilitia and Crocodileskink. From same sessions also v/a material. In 1994 we did our 12"LP called Nos Tumulos Abertos. Then we have recorded compilation stuff for records already out in places such as Mexico, Japan, Finland...Then we have the 7"ep with 7 songs, it was released in several countries. In USA you should contact Crust Records. Since that we recorded a split LP to be released with Armagedom. It had been delayed like hell but it seems we have now again a label working on it. Forca Macabra also recorded 3 songs for the tribute album to Olho Seco in summer´98 but this record is not yet out I think. We have a definite future plan to release the 2nd full-length album on Mind Control Records, cheers to Jack for his outstanding support!

Pedro:-Its hard to say about next release with one new song... Maybe that classsic three cd box with CD rom??

PE: What else do you want to discuss?? Anything to add??

Otto: If everything goes well we are going to tour in the States in the end of the summer 1999, at the moment we are totally determined to do it and at least now I can not think of any reasons which would stop us...

A massive thank you to Kerry The Hunk for his support to us! Thanks also to everyone else ever involved, love to friends, death to enemies, ha! We have all kinds of releases available at our address, also shirts, patches, official tapes. Feel free to send for any of them plus remember that we are very open for more interviews in future!! PEACE & VIOLENCE - FORCA MACABRA 11/98

Pedro: Speed! Thrash! ...morte!

Jaba: I guess that this is all that I had in mind at the moment...mmm...there is one question that have been going in my mind - how much responsibility should we take? how much of it is enough and what things even should be our concern...But I guess that we could fill too much space with speculating this topic in here...But anyway, big thanks for you Kerry for doing this interview. It was a pleasure to answer.

FORCA MACABRA

Força Macabra
Pekantie 26
58500
Punkaharju
Finalnd

Israel being a country which isn't really on people's minds when in comes to international DIY hardcore punk, it's about time that the hidden treasures are revealed. Federico and Johnny from Dir Yassin were interviewed by Y@hoo in September 98. The name Dir Yassin comes from the name of a Palestinian village on the outskirts of Jerusalem until the outbreak of the 1948 (Israel's independence) war. During the war, 200 of the village's population was slaughtered in cold blood: Most of the people killed were women and children. This atrocity was committed by an extreme right-wing Zionist militia, that later on became part of the IDF (Israeli Defense Force).

PE: Why don't you start out with a little history of the band.

F: Well, we started in December 97. After the USF/ Nekhei Naatza US tour, it was obvious that the two bands were going to split up because some of the members decided to stay in the States. So the rest of us who returned were thinking of starting a new band. After a while, we got 5 people together. All of us have been in Israeli DIY bands before.

J: It's the hardcore super-group of Israel. HaHa!

PE: Why did you choose this name? Maybe you can explain the meaning behind it.

F: The idea was to bring up the subject of zionist history and to raise the question of the legitimacy of zionism itself and also the indoctrination which is being perpetuated in this country. Dir Yassin was the place of a massacre in 1948 in which 200 Palestinians were killed by right wing zionist troops during the so-called War of Independence. This was a really traumatic event in our eyes, but here it's regarded as an isolated incident, an unfortunate mistake by an extreme group which doesn't represent zionist ideas.

J: In a sense, it doesn't even exist offically because nobody takes responsibility for it.

F: You have to keep in mind that people who later became central in Israeli politics were involved or knew about this. Just by using this name, we wanted to bring the subject into the public realm, to say that things aren't the way they're taught us. Just for a kid to ask us about the meaning of the name is already raising the issue again. I see the importance in that. Picking the name was not just for the purpose of shocking or provocation, it was meant to raise interest in this event.

J: I think the provocation aspect also shouldn't be underestimated. We didn't want to be a typical punk band with an obnoxious name like some bands in Israeli called Breast Cancer or Obnoxious Rectum. That's just being stupid and cliched. We want to have some sort of positive provocation to inspire interest.

F: There are things going on beneath the surface of this country. The way the Arabs were treated in this country, the Palestinians in the territories are being treated even now, is an issue that people here have to deal with. So this is our small effort to bring it up. Maybe some people who are into the music and don't know much about politics can find a good starting point just by knowing that Dir Yassin happened.

J: Especially here in Israel, although there's so much politics in everyday life, even in the punk scene there's often a real disinterest in politics or things going on around you, so we try to force people to have an awareness of what's going

on. You can't escape it and it won't do much good if you pretend that it doesn't exist. Most punk bands sing about things like getting drunk which is fair enough, you have that in every country but I think here the situation is so politicised, it's shocking that punk here is so unpolitical. In theory it should be a real fertile ground for punk bands but most bands don't want to dwell too much on the political events taking place here. All of our songs are very political conscious, dealing with where we stand. We want to force those punks that don't care about politics to at least deal with reality.

PE: To give people on the outside a better perspective on things, maybe you can say something about the origins of the Israeli punk scene?

F: Punk has been going on here since 78/79 but it was totally a fashion thing which revolved around getting clothes and records from abroad. There weren't too many bands then or even in the early 80ies, probably less than a handful and they never released anything. Putting out material was secondary, the most important thing was the fashion and hanging out in nightclubs, rather than wanting to communicate or having something to say. Somehow in the late 80ies, there were some people who were very influenced by English anarcho punk and they tried to create something with a message. There formed an anarcho-pacifist group and wanted to politicise the scene. They tried for a while and then it died out in 89/90. But in 92 there was suddenly something of a mini punk explosion in Israel. There was Nekhei Naatza, the band I used to be in, and a few others. In 93 it got huge with about 20-30 bands, shows every week, tons of people coming to the gigs. It was really incredible, we were really surprised by it. There were 400 people coming to the shows, it was the strongest underground scene in Tel Aviv since the new wave trend in the mid 80ies. It was mostly ignored by the media, which was good. It died out pretty soon though, in 94 and 95 most of the bands broke up, there weren't any gigs. The rock club where we used to have the shows closed down. I think most of the people just went to the army. There's a cycle with people around 15 or 16 getting into the scene and dropping out again when they're 18 and get drafted into the army. There was only a handful of people that didn't go into the army and stayed with it, like Nekhei Naatza and Useless ID. There were some other bands that wanted to take a more commercial direction, changing into an alternative rock type sound.

PE. In all this time, where did people get the information on what was happening in punk in the rest of the world? Because of the geographical isolation, it's not like you can check out what's going in your neighboring countries. So how were people able to follow what was going on elsewhere? I have the impression that in the early days the scene was more influenced by English bands and in recent years that's changed to American influences.

F: In Israel, the British influence was definitely very strong. In the mid 80ies the first hardcore

records started turning up. There was a shop in Tel Aviv that carried a bunch of punk and hardcore records. My brother and I, who started Nekhei Naatza, were living in this extremely isolated kibbutz in the north of Israel and we didn't really know anyone. I discovered punk by reading magazines and then ordering records. We were very influenced by the European scene and old style US hardcore. In the beginning, there were a few fanzines, first from England and then from the US and Europe. We tried to order zines from all over the world. Most people back then had this idea that punk had died in the rest of the world and that Israel was like the last place on earth where it existed. People were really surprised in the early 90ies to discover that things were going on outside of Israel.

PE: Was there a specific reason why there was such an explosion in the early 90ies?

F: I think one of the most important reasons was this record shop that carried punk music opening in Tel Aviv. They also carried zines like MRR and Flipside. We made our first fanzine and we didn't know how to distribute it so we took it there and people who saw it got in touch with us. All of a sudden, there were 3 bands and people were coming along to check them out. There was a punk band of Jewish Russian immigrants that we didn't even know existed.

PE: You mentioned the army before. From what I can tell, it seems to be very important here. Maybe you can explain how you feel about the situation.

J: Since the day you are born, you're indoctrinated into the zionist way of thinking. Everybody here has to go to the army for 3 years, so people think that if they won't go, they won't get a job, won't have friends, they'll be outcasts in society, they'll have no future. So when people are teenage rebels they want to rebel a bit but they're not very conscious. There's lots of kids that say:" I'll have to join the army soon but until then, I'll be a punk!" When they get out after 3 years of zionist brainwashing, it's pretty clear that they won't be punks anymore. That's the main problem for the scene here. You'll have hundreds of kids into punk, then they'll go off to join the army at 18, never to be seen again. Then you'll have a new wave of kids and the same thing will happen, it's an endless cycle. So now the main thing we try to do is to convince people not to go into the army. We didn't really understand why people were not staying in the scene. It's so obvious that you shouldn't go to the army if you pretend to be anti-authoritarian, shouting Crass and Dead Kennedys lyrics. It should be obvious but a lot of people did. They continued listening to Crass while they were in the army. So now we try a different approach. We put out one issue of our zine totally devoted to why you shouldn't go into the army, giving advice on how to avoid it, practical information. It made a big impact and changed a lot of people's views. Many people were already vegetarians through punk but not too many people made the connection of being against the army or religion. Making songs against the police is very nice because everybody hates them, but when it comes to things more close to home like refusing military service and denouncing judaism, many people got scared. But that has changed now, a lot of the younger punks are now refusing the army.

PE: You've been talking about propagating not going into the army, maybe you can explain how you managed to stay out of it even though it's mandatory.

J: Being a male in Israeli society, the only way to not join the army is basically mental reasons. You don't have a conscientious objector status here, you can't do civil service or something like that. You have to pretend to be crazy or otherwise go to prison.

F: Well, I don't think those are the only options.

The way I see it is that they already have too many people in the army. A lot of people who join have to work in the beauracrcy. Only a part of the people do armed service, a lot of people are just a part of the military mechanism. They don't want people in there that will cause trouble. You need to find a way for them to have a reason to let you go, they need to stick to some sort of army procedure where they see that you will not fit into the army. It doesn't have to be mental reasons, or even ideological. Sometimes it might not work. But I think most of the time, if you're going to be honest that you have anarchist or anti-militarist beliefs and if you communicate that you really know what you're talking about, I don't think they will draft you.

PE: You were already saying how Israeli society is dominated by Zionist and religious ideas. How do you think punk fits into this society. Did looking like a punk have a serious shock value?

J: In the beginning it was. But now, with all this techno trance culture you have a lot of people pierced, having dyed hair,etc. It's all become meaningless.

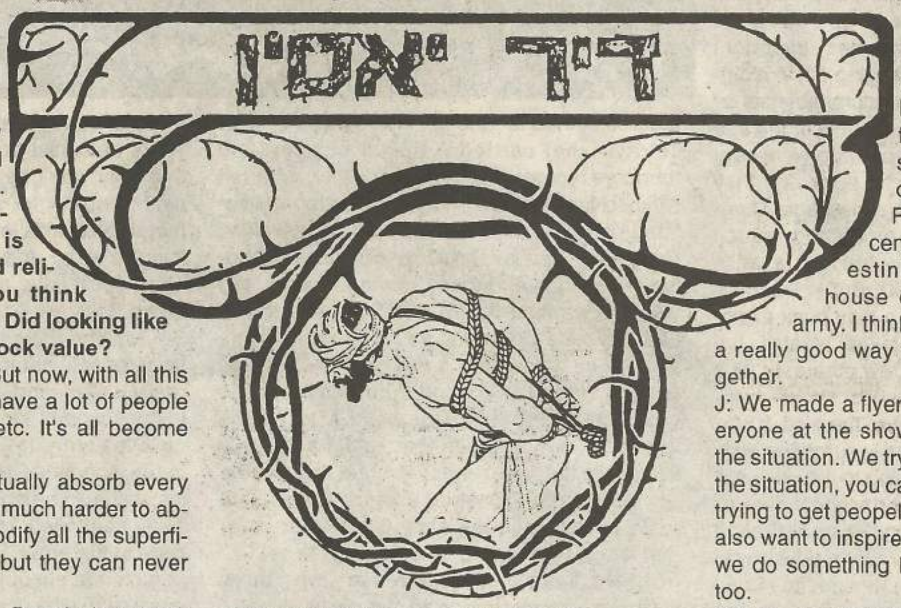
F: I think society can eventually absorb every different dress style but it's much harder to absorb ideas. You can commodify all the superficial aspects of the culture, but they can never commodify the ideas.

J: Well, I guess they can. People buy punk records because they think they are getting the ideas for the price of an Lp. Just because you know Crass lyrics by heart doesn't mean that you understood them! There used to be all these people back in the day, they could sing Bloody Revolutions by Crass by heart and they were singing it with their uniforms on and their guns around their shoulders. It's really weird, maybe they didn't know English.

F: This is a true story and I think it could only have happened in Israel: A friend of mine got beat up on the street one time by another punk because he didn't know all the lyrics to Securicor by Crass. I'm not kidding!

PE: I'm sure Crass would be proud to know of such devoted fans! HaHa!

F: Coming back to what I was saying, of course even Crass can be commodified to a certain extent. In this society, even social uprisings can be commodified into social democratic garbage. You can have Che Guevara on t-shirts but it doesn't mean anything anymore. But in Israel, they can't deal with different ideologies because of the authoritarian manner of society.



J: Anything that is not in tune with the militaristic culture is basically considered anti-Zionist. So, I think punk has more relevance here than almost anywhere else in the world. I think there's more work to do for the punk scene than almost anywhere else. It's funny for Swedish bands to be singing about war and religion. We actually live this nightmare, it's not just a cliche. I guess it's relevant everywhere in the world because there's injustice everywhere but for most punks it's a really abstract thing. Anywhere else you can make a zine against the army and it probably won't have much effect. Here you'll have mainstream politicans talking about wanting to lynch us, that we should be interrogated by the police, that we should be put on trial, that we should be put away because we're a menace to society. In a sense it's crazy that we can be so few but have such a big effect in delivering our message.

PE: I sometimes wonder though whether punk isn't as much cultural imperialism as a lot of other Western things. This region doesn't really have too much of a rock 'n' roll tradition if you know what I mean.

F: I think we managed to shape it into something that is relevant in Israel. With Nekhei Naatza and this band, we're only speaking about local issues. We're avoiding more international problems because it would be totally stupid for us to try to get involved in that when we've got some many problems here that need to be dealt with.

J: Most of our songs deal with Israeli realities: against the settlers, against joining the army, the assassination of Rabin, the bombings in Lebanon. It's funny, there's so much to sing about here but we're the only ones to do it.

F: We did a benefit show recently, to raise money for a Palestinian family that had their house demolished by the Israeli army. I think to do something like that is a really good way to join punk and politics together.

J: We made a flyer that was passed out to everyone at the show, there were videos about the situation. We try to force people to deal with the situation, you can't escape it. We're not only trying to get peopel to become more aware, we also want to inspire them into action, because if we do something like that, anybody else can too.

PE: Do you think that for punk to take root in a country, it has to be based on middle class teen rebellion? A lot of so-called Third World countries have developed punk scenes in the 90ies and I think that might have to do with the emergence of a middle class in these countries. I don't want to make a big deal about it because this class bullshit is just silly. What I'm aiming at is that punk rock, in its essence, is a rebellion of bored, dissatisifed teenagers and if you havedon't them, you won't have a punk scene. That's why it's probably impossible to have a punk scene in Lebanon or Syria. People have other problems besides boredom there.

F: I don't think it would be because of economic problems but because of cultural. In different cultures, this type of music will be totally unlistenable because there wasn't a sort of "evolution" in popular music which made people's ears "ready" for this kind of music.

PE: What I find interesting is that there's been an increase in the number of places where there is a punk scene. But because

of MTV and this whole process of turning the whole world into a village, it is possible to bring a certain musical style and the fashion that goes along with it to every single corner of the world. Nowadays, everybody sees the same progam so that's why the MTV kids in Berkley look exactly the same as the MTV kids in Israel. So it's turning everything into a bland mush.

F: Yeah, I think you're right. In the early 80ies there were punk scenes in places like Brazil or Finland and whatever and although they were doing similiar stuff you could distinguish between the different national traits that the music had. You could speak about a Brazilian punk sound or a Dutch one. The influences were in some cases the same but they all had their local touches. Now all the bands sound like Rancid or Green Day.

PE: You mentiond the problems you can get into when you advocate dissenting views in this country. Apparently, Nekhei Naatza had some trouble with religious people.

F: Yeah, it was this really weird story. There was some sort of review of the Nekhei Naatza 7" in a strange rabbinic newspaper, they had a whole feature on us. They were trying to show how the Israeli youth are falling prey to decadence and going down the drain. So this one rabbi wanted to sue us and he wanted to drag us through all these major TV talk shows. We got all these phone calls to apear on TV but we refused because we didn't want to turn it into this whole media circus. We wouldn't have had any control. With the Anarchist Federation, the secret police tried to infiltrate the group but because it's such a small country everybody knows each other, so these spies were sticking out like a sore thumb. When that didn't work, they tried other methods like harrasing us, calling us to the Headquarters for questioning. They didn't have anything against us legally, but they were trying to scare us. Because we have really strong views, we really have to be intelligent about it. We have to reach the people we want to reach but make sure that our stuff doesn't fall into the wrong hands. If we get sued or victimsed by the police here, there will be no one to help us. There are no sympathetic liberals or the No Censorship Defense Fund to help us out. We would just stand alone against the state and we really don't have any possibilities to fight back. All the liberals will say we're too extreme and leave us to our fate. We really have to watch our backs, we're really doing things on a DIY underground scale, daring to be more open little by little. We need to be sure that we're stepping on safe ground.

J: It needs time also. When we did our zine against the army, somehow it reached the newspapers and got frontpage coverage. We were asked to appear on TV Talkshows, pestered for interviews. But we refused because we knew we would have to go into this battlefield alone and we wouldn't have had a chance.

F: And it's easy for them, too. They won't be fighting a long battle or anything. They'll dig up some law nobody knows much about and charge us with sedition. Or they'll just make up one for us. Or they'll just have the police hassle us.

PE: Getting back to punk, maybe you can say a few words on what the current Israeli scene is like.

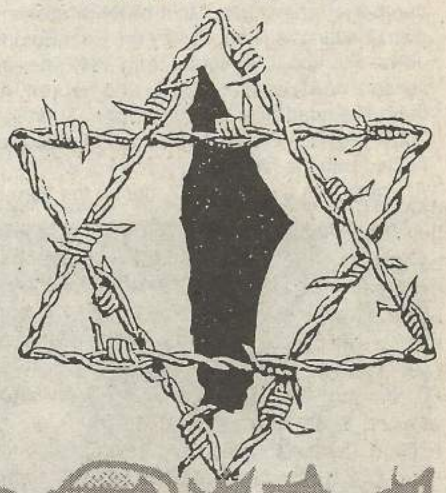
F: There are three different types of people in the scene here. There are people into the whole California pop punk thing. Then you have people into the whole international DIY scene which is the people in this band and some others. It's more political and also more into this raw, fast type of hardcore. And the third faction are what we call the "mindless scene". It's quite a lot of people and they're into Exploited and other old English bands. Their whole scene revolves around getting drunk and some of the stuff that goes on there is really bizarre. They have their own club which is actually just a disco, they don't have any live gigs anymore. They just play these dodgy Oi compilations through the PA. The guy who owns the place is like the main guy in the scene, he has the club and he's the manager of the only bigger band from this scene. He gives a discount to girls who come in mini skirts and have their hair made up. It's just terribe, they even have these wet t-shirt contests there. It's really over-the-top, they have naked go-go girls dancing on the stage and the crowd is shouting: Oi! Oi! Oi! It's just unbelievable! We don't have anything to do with these people. There's now all these young skinhead kids, really nationalist idiots.

PE: You were telling me that you want to try to get bands from abroad to play here.

F: Yes, I think we've reached a certain point in the development of the DIY scene here. We've already had a band from California called Your Mother a few years ago. They just came over, paid for their tickets and played a few shows. Back then, there wasn't even a scene which could provide them with much. Only in the last 2 years, we've been doing DIY gigs more or less regularly. Now I think we're ready to invite bands and be able to pay for their plane tickets. We'll be trying this pretty soon with Code 13 when they come to Europe. The idea is to get them a cheap flight from one of the major European airports like Amsterdam, London, Frankfurt or Paris. They can play 2 shows here and we'll cover the cost of their tickets. They stay here for a few days and then continue their tour through Europe. We would also like to do this with other bands, not only from the US but from Europe. Unfortunately, we can't afford any bands that have more than 4 members. But if anybody is interested, get in touch with me.

PE: What kind of plans do you have for your own band in the future?

F: Well, we have recorded some material and will be trying to get it onto vinyl as soon as possible. We're also planning to tour the US and Europe in Summer/Fall of 1999. If you can help with arranging gigs, please get in touch!



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ISRAELI ANARCHIST FEDERATION

Having discovered the existence of the Israeli Anarchist Federation a few years ago at the Anarchy in the UK meeeting in London, I had set my heart on finding out what they were doing these days. Unfortunately, I learned that they had split up. Nevertheless, I think this little-known group deserved some further investigation so I interviewed former members David and Avi.

Head-banging anarchist milita prepares for dawn raid on Jewish settlement!

PE: Why don't you start by saying something about the history of anarchism in Israel and then bringing it up to the IAF.

D: You've got to remember that there's been an anarchist movement even before the founding of the State of Israel. You had a very strong hardcore number of anarchists. Most of them spoke Yiddish, the language spoken by the East European Jews. For about 30 years, from 1967 they published a newspaper in Yiddish and Hebrew. All of them are dead now except for one. Then in the 70ies you had here and there anarchist ideas connected with the hippies.

A: There was a group in 67, during the Yom Kippur War, that had a paper called "Freaky". They called themselves the "Black Front" and it was kinda about dope rebellion and this kind of stuff that was going on in the US with the Yippies,etc. Considering how long ago it was they were really quite advanced in their ideas. They were one of the only voices against the War at that time. They had no connection to the Israeli political culture, they were just freaks.

D: But the current scene doesn't really have a connection with what these people were doing. Almost all of the people involved now were influenced by what they saw and heard from other countries. We were all inspired by the punk movement.

A: Around the time of the Intifada, in 87/88, there was a big explosion of radical left activity in Israel. At that time, most of the people that were defining themselves as anarchists were scattered around different other radical left groups that weren't expressly anarchist. However, there was one pacifist group of anarcho punks called Pacifist Youth. It was a group of around 20 punks and they were active around the time of the Intifada. I'm the only member that went on to be involved in the IAF.

D: For a while, there were attempts to organize a federation but they didn't work out. When it finally came together it was around the time of the Gulf War. During that time there was again an emergence of Israeli punk and we started the IAF. The idea was to try and get the anarchist message into coherent form. We organized demonstrations against police brutality, were involved in Anti-McDonalds and environmental campaigns. We had regular mailings. At one time, we had about 200 people who joined the federation and there were some articles in newspapers.

PE: What was the structure of the organization?

D: At its height, there was a good hardcore of about 20-30 activists. We met every time we needed to meet, sometimes it was once a month, sometimes once a week. We discussed things we wanted to do. We put out 2 or 3 papers, there was like a boom of anarchist activity. We had our own manifestos where we explained what it was that we were fighting for. Campaigns against McDonalds, for vegetarianism and environmental concerns were always a large part of the anarchist movement here. We did all kinds of things: Benefits, concerts, political zines, papers. The idea was to just get the anarchist message across. We tried to unite as many people as possible around a certain platform by doing anarchist activities. It lasted over 2 years. A lot of the Anti-McDonalds campaign in Israel is due to the IAF.

A: There is a funny anecdote to be told about an Anti-McDonalds demonstration where we protested the first opening of such a fast food place in Israel. Just to give you an angle on how things are perceived here: Most of the people thought that we were protesting against McDonalds because they're not kosher! We had a hard time explaining to people that we were doing it because of our anarchist convictions. I think one basic thing that should be said about the IAF is that apart from the fact that it was doing all sorts of actions as an anarchist group, it's a fact that many of those activities were never initiated by any other left wing groups. It was also an attempt to start from basics. We were more or less the first organized group that tried to explain the basics of anarchist ideology here. We explained the relation between the issues that we were dealing with as a group. In the example of McDonalds, it was the connections of corporate domination, vegetarianism and ecology. The other actions, be they anti police demonstrations or meeting Palestinians in the West Bank were always accompanied by one or another kind of publication that explained specifically the anarchist perspective on these issues. For instance, we were discussing the Palestinian problem so we had to bring up the way we see the concept of a Palestinian State as anarchists. This was never brought up by anybody before, even the Maoist-Communist groups were resisting the Palestinian State only because they wanted a Workers State spanning the whole Mediterranean.

D: The Palestinian State is a very good example. It was important to come out as an anarchist group on this. And what do anarchists do? They fight oppression, they fight state control. So the best

[LEFT] 1st of May demo organized by the "Underground Student Movement" to abolish the school system. Most of the participants were anarchists. [ABOVE] A demonstration in support of the ALF, Tel Aviv 1996.

have different opinions on what kind of sucess we had with it. For the mainstream what we were doing was considered very, very strange so the media people thought they could make some sort of sensationalism and we fell into that trap. But at the time, we felt that any news is good news. As long as they mention your name, it's good.

PE: From what I heard, there were articles in newspapers and after that quite a few people got in touch.

A: There were 2 big cover stories.The reason why it wasn't too hard to get that type of attention was that we only had to be there to be noticed. It's not like the media attention was the result of some sort of extreme confrontation or a campaign that we were carrying out. It was just considered a novelty. I remember at the time we were very worried about this sort of media attention. It was accompanied by a lot of internal debates on whether it was worth it. We were very influenced by the Situationists so we were endlessly arguing about how your message will get diluted as soon as it comes into contact with any sort of mainstream media. Back then, the way the media portrayed us seemed very sensationalist and distorted but in looking back it isn't that bad, it could have been much worse. It was different from places like the US or Europe because it actually reached people that would never have had a different way of hearing about it. Especially people who live outside of Tel Aviv. The result was that there was quite a strong response.

D: As a group, our main goal was to get out the message, but the mainstream media can basically do two things. They can turn you into a terrorist or a strange hippie type. It doesn't matter what you're actually about. So we made it a condition for the interviews that they print our Po Box in the articles. So we got like 2 or 3 page advertisements in the papers no matter how much our views were distorted. You also have to realize that in Israel, there is a lack of alternative thought. Many people who joined were probably not anarchists but were looking for something new or worth checking out. There is a lack of alternative culture in this country which is suffocating everything.

PE: Speaking of that, I think people abroad don't realize that as anarchists, you're basically fighting on 2 fronts in Israel. On one hand, you have the religious fanatics who are trying to submit the Israeli population to their religious dogmas. On the outside, so to say, you have the settlers, with a Zionist agenda of expanding the territory of Israel, attacking the Palestinian people. But these are two different groups which many people probably will not realize.

A: Basically, religious people consider the Zionist state as a tool for bringing all of the Jewish nation, meaning both in Israel and abroad, back to religion. The settlers are a militant faction made up of religious people that feel no connection to the Zionist project which they reject because it's not based on religion. In terms of territorial expansion they agree, however. So they see Zionism and its military potential as a means to reinstate the ancient Jewish religious empire. The majority of orthodox Jews are not Zionist. You have to remember that the orthodox Jewish community existed here before the Zionist movement started in the 19th century. You have 2 different things: you have orthodox Jews that have nothing to do with Israeli society or Israeli politics. They're completely detached and have their own, isolated communities. Some of them even see the State of Israel as a crime against their religion because only the Messiah can bring the Jews back together. And then you have the orthodox Jews that use the parliamentary system but only in an opportunistic way.

D: There are large conflicts inside the orthodox communities about this involvement and the compromises that are being made. For instance, in parliament, the religious faction sits together with women of other parties. According to religious law, they're not allowed to do that. But they use their voting potential to help them achieve pro-religious legislation.

A: An interesting point about these religious parties to consider is that the largest religious party, as far as the terroitories are concerned, are moderately left wing. For them, it would be thinkable to allow the formation of a Palestinian State if they can get pro-religious concessions from the government in return. Legislation is much more important for them than the fate of the settlers.

PE: I'm sure a lot of anarchists throughout the world would be interested what approach anarchists in Israel have towards the Palestinian question.

D: The way we've dealt with this in the IAF is that each person has their own views. But I guess it's safe to say that the largest trend was support for a Palestinian State, but that's obviously not a solution either. This is a very, very complicated issue.

A: The anarchists are faced with obvious problems in supporting a State. But there is general support for the Palestinians for two main reasons. First, this is what most of the Palestinians want and you can't come to them and tell them what you think they should want. The second point, realistically, this is the only way that they can get rid of the occupation at this moment. But at the same time, the anarchist perspective wasn't hidden from the particular Palestinians that we were meeting in the West Bank. In general, the ideas of anarchism were a completely new concept for them. I think within our movement the attitude is to support their goals in general but to let them know about the anarchist option. What was interesting is that at some stage, we received a letter from a group of Arabs from a big Arab city inside Israel. They were all members of the Communist Party Youth. And they sent a letter saying that they're completely overwhelmed by the anarchist concept, they never thought of that before and they wanted to convert as a group to the anarchist movement. Unfortunately this was at a time when the IAF was in decline and it was too much for us to handle. It was at the brink of being disbanded so there was no way we could have chosen to get involved with that. But that just goes to show that as much as anarchism is riddiculed, marginalised or hated within Jewish Israeli society, it's completely alien to Arab political culture.

PE: After the IAF disbanded, where did all the former members go?

D: The general tendency has been to get involved with groups dealing with specific topics. For example, many anarchists are now involved in an animal rights organization called Anonymous. There are also people involved in environmental, feminist and other spheres. ★

[TOP] ANONYMOUS demo at a farm for breeding monkeys destined for vivisection (it was closed down!) [ABOVE] Anti-McDonald's demonstration in Tel Aviv, 1997. [Right] Animal rights activists being arrested at a slaughterhouse in Jerusalem, 1997

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★ The Biblioteca Social Reconstruir ★

The only anarchist library in Mexico is the Biblioteca Social Reconstruir. This small, centrally located space is not only a storehouse of information, but also provides a focal point for anarchists to connect, share news and ideas, and collaborate.

The library is staffed by Martha and Toby, two of the most dedicated and generous individuals I've ever met. They run the library and travel to the surrounding states helping various anarchist groups organize more effectively and sharing information-all for the meager salary of $12 a week. In July of 1997 I interviewed them about the library and the quotes that follow are excerpted from that interview. I tried to let them tell their own story as much as possible, although the translation is mine. —Sin

Toby: [the library] was started by Ricardo Mestre Ventura, a Spanish Civil War anarchist who had been exiled by Franco. He was getting old and sick and wanted to leave something to the world. He and other old Spanish Exiles had books and propaganda, and so he decided to open a library. In '88 the library became more formal. A place open to the general public, whereas before it had been less organized and used only by members of our circle of friends and acquaintances.

Martha: Materials were sent by the old Spanish exiles from all over Mexico, donations for the library. By 1990 we were beginning to open, but only for one or two days a week. In '94 we began to open daily.

Toby: [in addition to about 2000 books and 2800 periodicals] we have various old newspapers. We have an issue of Ricardo Flores Magon's Regeneracion from November 1900. In newspapers we have about 50 titles, including periodicals from the Spanish Civil War.

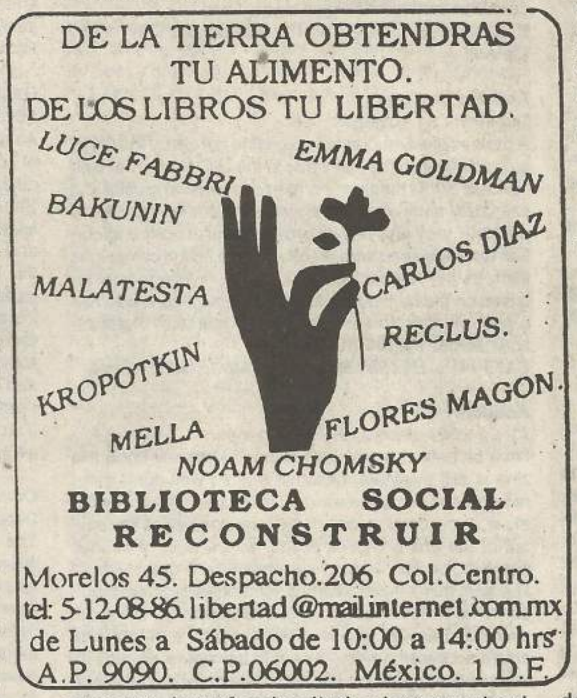
Martha: We have about 150 consultations [visits] each month. About 90% are young people.

Toby said that the main goal of the library right now is "to survive." The library has been funded entirely on Mestre's pension, but Mestre died in February of '97 and the library has had to scrape by on donations and through book sales. The library puts out a few books, mostly biographies of contemporary Mexican anarchists, and also sells books of theoretical work by a number of different anarchists.

Local anarchist groups [such as the women's collective Mujeres Libertarias] hold their meetings in the library, the library allows local anarchists to use their resources to put out a number of zines.

Toby: ...we do various publications here: Sin Dios, Pensares y Sentires, Eskamalusa, Resistencia, Comix, Germen, Cocina Popular, among others. We let [the people who do these zines] use the computer, look for graphics, etc.

When asked about their funding, Toby responded, "The government offered us money, but we didn't accept it. Mestre had a certain amount of influence in the government, but after he died, a letter arrived saying, 'we have some money to help with your project.' But we turned it down. We couldn't operate freely if we accepted money from the government. We'd be constrained by them. It would be against our principles.



I asked them to comment on the anarchist community, and Martha responded, "There aren't that many anarchists. Now there's growing interest, interest has grown this past year or so, and more people have been coming to the library, more different kinds of people... There's more information, we're more known. We also get to know more anarchists that have been anarchists for years and have been organizing for years, but outside of our political circles. For example, there are some cooperatives in Cuernavaca that have some 3000 members, and are organized along anarchist principles, are openly anarchist.

Toby: And imagine, there's a group of anarchist mariachis. They're in their second generation in Sonora. They put anarchist ideas and themes in their songs... Max Sanchez [the oldest mariachi], every May first he holds anarchist discussions. He speaks against capitalism, against the government, against the church, against police. He's this old man, the police can't shut him up. He says, 'listen, capitalism isn't worth shit, bosses aren't worth shit.' He's very well read, very vocal. He's pretty much retired but he still plays and teaches the kids how to play their instruments. We're going to publish a biography of him, because of all the interest in his life, after we publish the biography of Evaristo Conteras. He was the secretary general of the Federacion Anarchista de Mexico (F.A.M.). Both of these biographies are due out mid-'99.

Martha and Toby are contacted by more and more groups that are anarchist. Martha said, "They've read Bakunin and Kropotkin. They're very well informed. But they use the word autogestion... We're in four [labor] syndicates and one autogestive cooperative in Cuernavaca. But we're only a few people. And we're working with the four syndicates, and various cooperatives in Cautla, Puebla, Cuernavaca, a women's circle, and other projects, and to go in all different directions, to go to meetings, events, to show movies, have discussions, work with children, but we're only a few... If you're not there constantly they loose faith. And there's only two of us, we can only devote ourselves to so many things, go to so many meetings in a day. Also, transportation costs a lot. We spend to much time in transit. Also, we had a radio program on pirate radio, but we had to drop it because we didn't have time."

The Biblioteca Social Reconstruir is an incredible resource run by incredible people. They ask that people who put out zines send copies down so that these zines are made available in Mexico, to share information and increase the contact across the border. They didn't ask for monetary donations, but I highly encourage people who can help in any way to contact them. To send money down, get a postal money order for Mexico, put it in the name of Martha Garcia or Silvia Mestre (Ricardo Mestre Ventura's daughter) and write on the money order that it's for the biblioteca. Also, if you read Spanish, send for a list of books, pamphlets and fanzines they distribute.

Zine Reviews

Remember, since this is the last issue of PE, don't expect a review if you send in your zine after this date! However, the members of the Profane Existence Collective will remain actively involved in the local punk counterculture and anarchist movements. Any further reading materials sent to us will be made available in the Insurrecreation Center Info-Shop's reading library, when it re-opens in the spring. We would appreciate your consideration in keeping PE on your mailing list for future editions - Thanks!

REVIEW CODES AND INFO

TITLE issue #
Price / Size / # of pages / language

Price: This is the postage paid price for a copy through the mail to addresses in the U.S. when listed. If unlisted, we made our best guess or simply wrote "?". While many zines are very cheap or free, postage isn't so we recommend sending at least a dollar for those zines listed "donation" for the price.
Size: This is the physical size of the publication in the following codes:
S: "Standard" or "A4" being roughly 8 1/2" x 11"
HS: "Half Standard" or "A5" being roughly 5 1/2"x 8 1/2"
T: "Tabloid" or "A3" being roughly 11" x 17", generally on newsprint paper.
HL: "Half Legal" being roughly 7" x 8 1/2"
Language: Listed only if other than English.

AIDS pamphlet
$2 / HS / 48 pages
This pamphlet contains a convincing argument that points the finger at the US Department of Defense for the creation of the AIDS virus, as well as possible connection to other killer viruses such as Ebola and the Marburg Virus. Debunked within are the original U.S. Government's patently racist claims of an African origin for the AIDS virus and the so-called Green Monkey theory. As well, a substantial body of evidence is gathered linking research of designer viruses for U.S. biological weapons in the 1970's with official ideological fear of a "population bomb" supposedly impending in the Third World. It reports that with a decade of such funding the Aids virus exploded across Africa and South America, with evidence pointing to a World Health Organization small pox inoculation campaign as the cause. In the United States, the AIDS virus first took hold in the Gay community, where it has been directly linked to a government-sponsored Hepatitis B research on sexually active Gay males in New York, San Francisco, and Los Angeles—where the AIDS virus was first reported in the U.S. Still skeptical? Then pick up this well-documented pamphlet, compiled from dozens of newspaper articles, research reports, and books on the subject of AIDS, biological weapons research, and use of germ warfare against enemies of the U.S. Government by covert military and intelligence operations. This pamphlet will open your eyes and leave you filled with a deep sense of anger at the level of cruelty humanity can inflict on its own kind. (Dan)
Awaken Industries / 600 Mimosa Ave / Titusville, FL 32796

Anarcho Icon Vol.3 zine
Once again, a fantastic DxIxYx zine from one of the most sincere, dedicated punks in Japan. Incredible layout as always. The person behind this zine is a great Japanimation artist as well, and he is able to combine the interesting world of animation with his political views; i.e. one of his punk Japanimation characters standing on a group of Japanese politicians. As before, this issue is entirely in Japanese, so I can't read a word. This is one of those instances where you can feel the intentions and focus of the zine indirectly despite the language barrier. "Quality", one knows it when they see it. Write him and get a copy. It will open up a whole new world. To quote him directly, "Read, Think, Argument, Active! Get in touch soon!" (A. Noise)
F.F.T. Label, Asahi Plaza Umeda 1212, 4-11 Tsuruno-cyo, Kita-Ku, 530 Osaka, Japan/Earth.

Antifa Forum #3
$4 / S / 44 pages
The third edition of this magazine which advocates building a militant antifascist movement in North America. This issue focuses on the theoretical background behind fascism and it's longtime paramilitary collaboration with the state and the capitalist elite. There is also a lengthy article on the roots of the fascist movement in Canada as well as racist elements of the Quebec pro-independence movement. There is also a founding statement for the new International Militant Anti-Fascist Network. If you have a computer handy, check out the Anti-Fascist Forum web site (http:/burn.ucsd.edu/~aff) for the lowdown on militant antifascist organizing. (Dan)
P.O. Box 6326, Station A / Toronto, Ontario M5W 1P7 / Canada

Anti-Fur News #1
Donation / S / 40 pages
A professionally-produced magazine put out by the Campaign to Abolish the Fur Trade in the UK. While the main concern of this magazine is to expose animal cruelty and ultimately shut down the British fur trade as quickly as possible, they also have a broader goal of animal liberation worldwide and support other direct-action campaigns such as the Animal Liberation Front. While mostly focused on the fur industry and CAFT activities, it also has a host of other contacts for animal liberation organizations across the UK. (Dah)
CAFT / P.O. Box 38 / Manchester M60 1Nx / England

Antipathy #2
$1 + 2 x 32¢ stamps / HS / 100 pages
I'm a bit behind on my reviews, so I sincerely hope this zine is still available, because it is so well done that I recommend everyone send off for a copy today! Antipathy is, in my opinion, one of the best done zines to come out of the anarcho-punk scene, with a really personal, gut-level, brutally honest writing style. A great deal of space in this zine is taken up by articles tackling tough personal-political issues within and without the punk scene and activist circles. These include a rather blunt article addressing homophobia in the scene, as well as others covering such topics as Northern (white) privilege, and the mindless macho bullshit within the anti-racist movement. There are also reports from Earth First! actions in the Northwest, a travel diary of sorts from Costa Rica as well as some anarcho-punk romanticisms on train-hopping hoboes and ocean-going pirates of the colonial age. Of course, with a 100 pages, there's tons more to this zine than my brief sampling can cover here. Just fuckin' get a copy today! (Dan)
Mike Antipathy / P.O. Box 11703 / Eugene, OR 97440

Brand 3/98
? / S / 32 pages / Swedish
A famous Swedish anarchist magazine which is now celebrating it's 100th anniversary... 100 year anniversary that is! This magazine is so beautifully produced that I wish they would do a full English translations instead of the photocopied list of articles that came with our copy. Inside are several articles relating to campaigns and activism of Swedish anarchist, but there is also coverage of news and radical action from across Europe as well and an article on feminism in northern Africa with the Awlad Aliss tribe. (Dan)
Box 15015 / 104 65 Stockholm / Sweden

Briefs #8
$1 or trade / HS / 24 pages
This is pretty cool. There an editorial on why the straight edge philosophy might not apply to everyone. A small rundown of the general info behind what's going on in Chiapas, reviews, and a few more articles. This is a thoughtful zine and I hope to see more of it. (duke)
9d Pietro St / Morgantown, WV / 26505

Belief Put Into Action
$1 / HS / 24 pages
A personal punk zine with the main writing being an autobiographical account of physical abuses suffered by the writer during childhood. It is written in such a way as to be both personally healing for the author, but also as an attempt to reach out and help those suffering, or have suffered from, similar abusive family and school situations. There are also some other short observational writings on punk and personal-political as well as some live band photos. (Dan)
3639 NE 78th / Portland, OR 97213

Burning Sensation #2
$1 / HS / 16 pages
This is a pretty good little zine. There is stuff on Earth First, being vegan, and some zine reviews. This pretty small so there is not much more than that, but still an interesting read. (duke)
Rich A. Lewis / PO Box 8214 / Rockford, IL / 61126

Carbusters #3
$5 ($17.50 for 1 year sub) / S / 32 pages
A raucous magazine devoted towards the very noble goal of a world without cars. There are articles on the impending oil crisis, the Global Street Party to Reclaim the Streets and tips for taking anti-car initiatives on a local level, as well as a roundup of anti car and related social and environmental issues from around the world. While this is along the same lines as their American counterparts Auto-Free Times, this zine does a potentially better job in outreach by keeping it simple, humorous, and to the point, but lacks in the deeper analysis department. Most of the contents are in English (but not exclusively) and there are usually short explanations for most in French, German, Spanish, Russian, and Esperanto. (Dan)
44 rue Burdeau / 69001 Lyon / France

Counterculture #2
Donation / T / 8 pages
The newspaper published by the Crasshole Collective intended to be the voice and networking tool for the international Anarcho Punk Federation (APF). Included are reports and information on anarchist and anarcho-punk gatherings, as well as from various related organizations around the world, along with a large section of protest reports. There are also articles on the ideology of punk as art as well as Russian anarchism of the 19th century. Mainly filled with news and contacts, this would be greatly improved with more articles on self-organization and creative activism for those interested in making an international Anarcho Punk Federation more than just a list of addresses. Get this paper and get involved now! (Dan)
P.O. Box 65341 / Baltimore, MD 21209

Counterculture #3
Donation / T / 8 pages
Another issue of the Anarcho Punk Federation resource magazine produced by the Crasshole Collective. As with the previous two issues, there are regional action reports of anarchist and anarcho-punk activities from around the world as well as numerous listings of local APF chapters and affiliated collectives, bands, organizations, and individuals. There is also a continuation of the three-part series on Russian Anarchism as well as some views on anarchism and revolutionary violence. While this newspaper is the main voice of the growing international Anarcho-Punk Federation, it is still produced solely by the Crasshole Collective, negating the rule-from-the-bottom democratic strength of the federation structure. Sadly the only organization the APF has been able to muster up until now is a list of address, with no other concrete platform, federation charter, or organizational structure. Hopefully this will be amended at the first APF gathering to take place in Baltimore early next year. (Dan)
P.O. Box 65341 / Baltimore, MD 21209

Deviance #4 / Fight for Your Mind #3 split zine
$3? / S / 46 pages / French
Two punk as fuck zines from France team up for this heavy dose of politics and DIY punk attitude. The Deviance side has interviews with the French punk/hardcore bands Kochise, Primitive Bunk and Phase Terminale as well as Kroniks zine and the radical egocologists Auto-Defense Naturaliste. Fight for Your Mind has a more international cross-section content wise, with interviews with Defiance, Cress, and Coprofilia as well as articles on Mob 47 and the 2nd part of their Black Flag history. Both zines are also chock full of contacts, reviews and other information. The layouts are all constructed the tried and true cut and paste method, so wear your reading glasses when inspecting the contents within. Of course, a grasp of the French language probably helps too! (Dan)
Deviance c/o Stephane SERRIER / 60 Avenue du 8 Mai 1945 / 88700 Rambervillers / France or Fight for Your Mind c/o L'okara / Chemin de la Vernue / 03800 Mazerier / France

Direct Action Against Apathy #4
£1.30 / HS / 56 pages
This zine is jam packed and extremely informative. From Queer space, to street parties, shag ins to food co-ops, Critical Mass and other events to articles centering on various issues of politics.....along with punk rock zine and record reviews. This is great! Punk rock, politics, culture, and community, rolled into one! Essential! (duke)
c/o Green Action QUBSU / University Rd / Belfast BT7 / N. Ireland

Dischacha
$3/A4/48 pages/Czech
This is a massive zine with tons of interviews including Selfish, Sanktus Iuda, Mrtvá Budoucnost, Distortion Records, Censensus Reality Records, Crossed Out(must be old?!), and a load more. Lots of pictures and big layouts with lots of graphics- that's about all I can enjoy because I can't read Czech! A good zine in the spirit of anacho-crust punk. (Jon)
R. Stribrny/ Palackeho 179/ Kladno 7/ 273 09/ Czech Republic.

Factsheet Five #64
$6 / S / 124 pages
I haven't opened a copy of FF for a long time now—maybe because we already receive hundreds of zines each month and the idea that there's even more out there is too scary to comprehend! If you are not familiar with FF, it is very thick magazine dedicated to coverage of mainly of fanzines, but also of small press in general, with coverage ranging from the mundane to the truly bizarre. If there's three people interested in a subject, then there's probably a zine about and surely you'll find it listed in here! I do take issue with their obsession for printing my full name in their reviews, which is not only completely unnecessary, but totally bad for security. (Dan)
Factsheet Five / P.O. Box 17099 / San Francisco, CA 94117

Fight for Your Mind #2
$3? / HS / 42 pages / French
A "DIY PUNK AS FUCK ZINE" from France made up mostly of interviews with the likes of Spazz, Blanks 77, State of Fear and the Profane Existence Collective. This is also an article about Mumia Abu-Jamal and Black Flag (the band), reviews, and DIY punk contacts for France. This also comes with a free condom which shows they care about our well-being! (Dan)
c/o L'okara / Chemin de la Vernue / 03800 Mazerier / France

Fracture #4
$2 / S / 64 pages
A relatively new effort from the U.K., making a fair attempt at a providing nationwide coverage of the scene over there. With a newsprint construction and computer layouts, it follows the likes of MRR, Punk Planet, and Heart Attack in both presentation and format; reviews, letters, columns and interviews. One of the most outstanding positive aspects are the extremely thorough and well-done interviews which include the likes of Cress, Area Effect, Urko, Maximum Rock'N'Roll and Subjugation Records. On the other hand, it was sad to see a huge chunk of the ad space taken up by larger American hardcore labels, with many UK labels conspicuously missing. It's basically a free zine in the UK, but still a total bargain for $2 postage to the US. I'm giving this a "two thumbs up" rating in hopes they send me a free subscription! Haha! (Dan)
P.O. Box 623 / Cardiff CF3 9ZA / Wales / Great Britain

Genetic Disorder #15
$2 / HL / 64 pages
Taking a break from the regular content, Genetic Disorder #15 takes on a hilarious ride-along journal of the Kill Zinester tour put together by Darby of Ben is Dead earlier this year. We got invited to have a table on the Minneapolis leg of this zine convention on wheels, but decided our participation was pointless because we just give this away for free in Minneapolis area (or at least we did at the time). Anyway, while not containing late-breaking information on the latest ALF actions or deeply thought out anti-state manifestos, It was a great three hour diversion from my normal routine! It's light reading, but like lite beer, it's still gets the job done in the end! (Dan)
P.O. Box 15237 / San Diego, CA 92175

Heart Attack #19
$1.50 / S / 72 pages
Spawned as another bastard child of Maximum Rock'n'roll's severe malaise of the mid-90's, Heart Attack has taken over as a leading voice of the DIY punk and hardcore movement. As with it's progenitor, Heart Attack is mostly filled with ads and reviews, with a small amount of space dedicated to letters and columns, although there is also an interview with the band Converge this time around. Even based on such a tired formula, they spice it up with lots of interesting graphics and live band photos and keep a more consistent politically active perspective which is mostly lost in the other major zines. (Dan)
P.O. Box 848 / Goleta, CA 93116

Interbang #7
$2 / S / 64 pages
An inspiring, pro-activist orientated hardcore zine which spends as much space on actions reports and political analysis as it does on the hardcore scene, of which coverage is constructively self-critical as well. Inside there is a rather large section titled "Get Involved" which documents anti-racist and anti-statist activities and demonstrations, as well as a news section which contains critical analysis of current world events such as recent U.S. interventions in Iraq. Yet another plus for this publication are the many well-written articles on subjects like non-monogamy, homophobia in the punk/hardcore scene, veganism, an "Anti-Hardline Manifesto," and a rather detailed informational article on Mumia Abu-Jamal. There is also an interview with radical Black activists poets called the Urban Guerilla Poets and also the punk band J Chruch. To round it all out, there are also letters and reviews sections. Although not as polished and clean as many of the bigger zines today, the sheer volume of radical information and righteous thoughts are sure to make up for any lost points in the presentation area. (Dan)
Interbang / P.O. Box 671 / Ravenna, OH 44266

Interpol Times #13
? / S / 68 pages
A European hardcore zine made up mostly of interviews with the likes of Mr. T Experience, FYP, Visual Discrimination, Keith McHenry of Food Not Bombs and a particularly amusing exchange with Motorhead. This is the "Girls Against Boys" issue which mainly manifests itself with gender-related subjects taking up the majority of the opinion columns. There is also a Gomorrha tour diary as well as tons of reviews and live photos of various hardcore bands. However, the part of this zine that interested me the most was their coverage of countering fascist infiltration into the punk and hardcore scene. (Dan)
DPM / Auf Dem Stefansberg 58 / 53340 Meckenheim / Germany (or) EA / 2 Church Meadow / Surbiton, Surrey / KT6 5EW / U.K.

Live Wild Or Die #7
$? / T / 40 pages
When you try to read this paper, you get the impression, from the layout, of a huge collage of things. Class war politics type grafics jumbled in with clippings from newspapers and some small typewritten articles covering a wide variety of issues. All of this might take a little effort to sort through, but it's more than worth it. There's a lot said in here. Some things really make you stop, think and take notice. And hey.... you've got to love the name! (duke)
LWOD / PO Box 481 / Tucson, AZ / 85702

Men Profeminist newsletter #2/3
? / S / 12 pages
A newsletter produced by the European Pro-Feminist Men's Network, devoted to the ideal of building a men's movement which is in support of feminist women's organizing and as abolishing abusive and violent masculine tendencies. In this issue are articles on violence against women and domestic abuse, ideas on setting up a group of pro-feminist men and other related information. This is a very small newsletter, but they do have a CD-ROM available which has much greater depth of writings and thoughts on men and pro-feminist ideas. There is also a French-language version of this newsletter available, but I do not know about the CD-ROM. (Dan)
European Profeminst Men's Network c/o Les Traboules / 12, Rue Agathoise / 31000 Toulouse / France
http://www.menprofeminsit.org

Organise! For Revolutionary Anarchism #49
$3 / S / 20 pages
The quarterly magazine of the Anarcho-Communist Federation with useful information on the federation's activities. As well, there are the regular news and analysis sections and this issues has special features on mental illness and social control, the Paris revolt of May 1968, the politics behind the Mad Cow Disease, and the myth of "Evita" Peron. While the heavy emphasis on class politics my be a foreign idea to most middle class anarchists in North America, there is something to be learned from organization and politics of the ACF, as well as providing a solidly anti-authoritarian perspective. (Dan)
ACF c/o 84b Whitechapel High St. / London E1 7QX / England

Out From the Void #? (SEE AD!!!!!)
SEE AD / S / 18 pages / Japanese
A beautifully-produced anarcho-punk zine from Japan which makes great pains to infuse the ideals of real anarchist resistance into a scene that knows punk mainly as a fashion statement. While this is entirely in Japanese, most of the contents are plainly discernible by the accompanying graphics. Inside are interviews with the Profane Existence Collective (translated from Aversion #3), Sothira from Crucifix (translated from Beyond the Walls of Injustice #7), and some anarchists from Turkey. There is also a anarchist-punk scene report from Poland as well as anarchist action reports from across Japan (with great photos!) and around the world. There are also reviews of various anarcho-punk music releases, with a very cool "STAY DIY OR FUCK OFF!" attitude. (Dan)
c/o Engraved Music / P.O. Box 28 / Izumisano, Osaka 598-8691 / Japan

Please Don't Feed The Bears #1 & 2
$2 / HS / 56 & 72 pages
These two cook zines are like the new Soi Not Oi's. Before we decided to end Profane Existence, we wanted to print and distribute these. There are 70 recipes in #1 and 80 in #2. There are a wide variety of interesting dishes in here, too many to even try and pick out only a few favorites to mention. Also, like Soy Not Oi, there are articles about being vegan. I'm so glad that after all of these years there is someone who has expanded on the groundbreaking idea of a political cookzine for the ungormet, limited budget average punk. These are essential. (duke)

Revolt #4
$1/HS/20 pages
This small anarchist/revolutionary news publication has lots of good articles including natural childbirth, anti-Nazi actions, political prisoner info, Spanish Revolution, Free Radio Berkeley, and more. A good source of information with a strong anticapitalism, anti-prison stance. (Jon)
Chad C./ P.O. Box 5144/ San Luis Obispo, CA 93403.

R'lyeh Rising #1
? / HS / 20 pages
A music zine with the graphic look of a Discharge or Defiance lyric sheet—all typed out capital letters or stencils on a black background. Interview questions are put to Christdriver, Unholy Grave, and Carcass, and there is also a great deal of space devoted to H.P. Lovecraft and a call to boycott Garden Burgers. Definitely a production of someone with eclectic views and interests. (Dan)
P.O. Box 40113 / Portland, OR 97240-0113

Romp #17
$4/A4/80 pages/Swiss-German
Another fine looking issue of Romp covering news of the political/ squat/ punk/ underground scenes in Switzerland and international. Tons of addresses and news articles here, with good graphics and layouts. There's also an interview with Servitude, columns and other articles. There's so much crammed into this zine and like to give it a more thorough review, but I can't read German! It's frustrating. But if you do, I highly recommend checking out Romp! (Jon)
Romp/ P.O. Box 6347/ 6000 Luzern 6/ Switzerland.

Room 101 #5
Donation / HS / 32 pages
A zine put out by a young anarcho-punk who has been travelling around across the country with his parents for the past year or so. Inside are reports detailing the cool, underground place to go in the towns he has visited, as well as an introductory articles on anarchism, animal liberation activism, and Crass. As well, there are extensive reviews of radical books and some punk music as well. The strongest points are the keen personal observations and honesty in the writing throughout. As far as I know, Geoffrey is still on the road; so if you order this zine, then you may even get it personally delivered! (Dan)
Geoffrey McNamara / RFD #2, Box 172 / Peterborough, NH 03458

Room 101 #6
Donation / HS / 32 pages
The next installment into which this time Geoff includes some interviews, these being with Jason, who is an I.W.W. activist, Michelle who sings (sang) for Whorehouse or Representatives. There is also a manifesto from Free Radio Gainesville, a radical pirate radio station in Florida, as well as articles on Emma Goldman, and the Kronstadt rebellion. There is also information about the Animal Liberation Front, the ABC No Rio artists' space in NYC, and a small listing of infoshops and radical book stores. As with the previous issue, there is also a summary of recent travels, as well as some reviews of relevant books. (Dan)
Geoffrey McNamara / RFD #2, Box 172 / Peterborough, NH 03458

Room 101 #7
$1.50 / HS / 36 pages
And of course here is the most recent edition of this zine which just gets progressively better with leaps and bounds—and not just because there's a picture of me on the cover! Like previous issues, it has a really personal and enthusiastic feeling, and a refreshing change from dry politics and angry cynicism. This issues has interviews with Steve Ignorant of the Stratford Mercenaries (oh yeah, and Crass too) and the Profane Existence Collective (explains's my ass on the cover) as well as articles on the destructive nature of capitalism, an introduction to anarcha-feminism, some thoughts on revolution and violence, how to switch to a vegan diet, and a reprint of the collectives article from PE #16. If that isn't enough, there is also a section of quotes from various activists and book, zine and music reviews. (Dan)
Geoffrey McNamara / RFD #2, Box 172 / Peterborough, NH 03458

Slave #2
$2 / S / 96 pages
A rather thick and image-heavy hardcore music zine with a strong radical-leftists, pro-straightedge (not of the reactionary persuasion) political stance. Included are interviews with he bands Boy Sets Fire, New Day Rising and Reversal of Man, plus George Jackson of Black Autonomy International as well as several well-written feature articles from various groups and individuals within the scene, taking on some rather tough personal and political topics. Then there are the reviews, a whole tone of them, with a massive books review section right taking up the first dozen or so pages. It is obvious they spent a lot of time and effort putting this together, because it's not only meticulously written and edited, but the layouts and graphic design are professional quality. While I'm not too fond of most of the music they cover (which is an irrelevant matter of taste), I still have to applaud the serious efforts involved here. (Dan)
P.O. Box 10093 / Greensboro, NC 27404

Slug & Lettuce #56
donation / T / 16 pages
The long-running DIY punk networking and resource zine is back again with another consistently well-constructed issue. Par usual, the bulk of the contents are made up of DIY punk music and zine reviews as well as an enormous classified ads section, there are also some really well-written columns, Zero Content comic, and live band photos. Always worth checking out and a perfect for those who wish to make connections within the DIY punk underground. (Dan)
P.O. Box 26632 / Richmond, VA 23261-6632

Turning the Tide Vol. 11 #3
$3 / T / 20 pages
A deeply analytical and well-researched journal of anti-racism and anti-colonialism produced by People Against Racist Terror (PART). In this issue are new articles on the recent slayings of two anti-racists skinheads in Las Vegas and the police torture of environmental activists protecting the old growth Redwoods in Northern California. Also included are the well-written theoretical articles which help develop a consistent ideological core of beliefs and tactic which are necessary to building an effective and educated anti-racist movement. To this end there are several feature articles on capitalism and colonialism, resisting the anti-tribal campaign, demilitarizing and democratizing the police, the abolition of prisons, women's liberation, the militia movement, and more. There is also a national listing of local Anti-Racist Action contact groups and other information useful to anti-racist, antifascist and antipolice brutality activists. A recommended education. (Dan)
PART / P.O. Box 10555 / Culver City, CA 90232

Urban Arms #2
$2 / S / 28 pages
This is a great zine and I'm glad to see #2. There are interviews with Dan from PE, Twentythird Chapter, and Depressor. There's also write-ups on both the More than Music Fest and the Old Barn Punk Fest that both happened this summer. A bunch of reviews and a few good articles tie all of this into a neat little package...keep em coming! (duke)
PO Box / 19275 / Cincinnati, OH / 45219-0275

War Crime #10
$2 / S / 64 pages
Another excellent issue of one of North America's best anarchopunk zines of the past couple of years, with almost all of the contents taken up by informative articles. This time we are served up a healthy portion of activism with articles on recent Food Not Bombs activities, an ALF activist on hunger strike, shutting down the Jabiluka uranium mine in Australia, the peace process in Northern Ireland, and how-to type articles on natural cures for headaches and the proper method of sinking a whaling ship, which is sure to be popular among prison mail room cops. As well, there are action reports, small news items, columns, and music, books and zine reviews. Definitely one worth picking up especially if you're looking to satiate that thirst for anarcho-punk activist news after PE is gone. (Dan)
P.O. Box 2741 / Tucson, AZ 85702

Zaginflatch #12
donation / S / 4 pages
A small newsletter produced by anarchists in Zagreb, Croatia, it is mainly comprised of various protest reports as well as information on the Autonomous Cultural Factory (ATTACK), an alternative anarchist space in Zagreb, as well as information of anarchist activities from other areas of the former Yugoslavian territories. (Dan)
ZAP/ARK / Gajeva 55 / 10000 Zagreb / Croatia

Noise Reviews

.FUCKINGCOM *s/t* 7"
I was really exciting about hearing this when I heard there were ex-members of Antischism and Initial State involved- and it totally surpassed my expectations. This is a really powerful ep- going from choppy dischoriant bits into raging hardcore with Lyz's screams delivering totally angst-filled lyrics against the contradictions in our society. Five songs here, that make their mark and leave you wanting more. Highly recommended! (Jon)
Prank/ P.O. Box 410892/ San Francisco, CA 94141-0892

A//POLITICAL *Propaganda By Deed* 7"
All of the Casualties fans who were pissed off at this band for making fun of them in the last issue of PE will be even more pissed off when they find out they play better music too! Totally old-school peacepunk on this five track EP which brings back a style of emotionally charged music played by the System and Flux of Pink Indians in their earlier days. The lyrics on this EP deal mainly with anarchist ideology and the theme of propagandizing by example. The cover is also a large fold-out poster on which the contents deal with the politics of punk (Dan)
Crasshole Records / P.O. Box 65341 / Baltimore, MD 21209

ACCION MUTANTE *Y No Hai Remedio* 7 "
Powerful thrash, with death metal undertones that really stand out with the new gutteral vocal style. Lyrics are of course totally political, but with dark, foreboding undertones throughout. This is a good release in its own right, but it fails to grab me with the same ferocity as their first EP (Dan)
Skuld Releases / Profane Existence

ACT OF HERESY/SCATHED *split* 7"
SCATHED are fast and brutal with screaming vocals. I think I'd like this a lot better if the recording was better though. ACT OF HERESY blow me away.!! The recording is much better on this side and the intensity and power of the male/female vocals sends shivers up my spine!! Both bands on here are really amazing, I just think that SCATHED got the short end of the stick as far as sound went. Still, this is not to be missed! (duke)
Brent McKnight/Act of Heresy / 1810 Jacobson Blvd / Bremerton, WA / 98310

ACTIVE MINDS *The National Lotta E* 7"
This long-running, highly political and adamantly DIY two-member band from the UK has cranked out their sixth EP and is just as intense, if not better played than their earlier releases. As always, Active Minds put their ideas into words in a really concise lyrical statements which are backed up by the lengthy explanations behind each song. The title song, which compares the hypocrisy of the media's embracement of a new "drug" called the National Lottery in the UK while at the same time exaggerating the ecstasy "drug problem of the youth, over a semi-acoustic tune that recalls the style of Cringer and J Church. The rest of the tracks are pretty much brutal thrash punk, pulled off quite convincingly in spite of their lack of a bass player! (Dan)
Loony Tunes / 69 Wykeham Street / Scarborough, N. Yorks / Y012 7Sa / England

ACCURSED/ BONDS OF TRUST *split* 7"
Swedish hardcore. I wouldn't feel right if didn't extend my praise of this raw and brutal genre one last time in the final issue of PE. ACCURSED play the style to the max- my head is thrashing as I type this. Raw abrasive riffs over a barreling d-beat and some of the rawest, torn throat vocals I've heard in some time. Four songs on their side dealing with religion, pollution, heroin abuse, and one in Swedish. I must search out their other releases! BONDS OF TRUST are quite a nice surprise. Equally raging Swedish hardcore with some heavy skank parts thrown in. It's like a combination of classic Swedish hardcore with new school straight edge- but done in really raw style. Killer ep! (Jon)
Sector 7G/ Mathias Blixtberg/ Ystadsgatan 10B/ 214 24 Malmö/ Sweden

ALIANS *W Samo Poludnie* CD
The recent release by this long-standing Polish anarchist band. After innumerable releases, they're approaching near perfection in their mixture of anarcho punk, Polish folk and Citizén Fish type ska. In fact they now added an extensive brass section including a saxophone and trumpet as well as an accordion. Inevitably, the sound is approaching a bit of a big band feel. If you are into the English style of anarcho dub/ska/punk fusion, you'll certainly like this band. This 25 minute CD also includes a great cover of Dead Kennedys' "Let's Lynch the Landlord!" (Y@hoo)
Antena Krzyku / Po Box 74 / 50-211 Wroclaw / Poland

AMEN 81/ BURNED OUT *split* LP
The AMEN 81 side is from a live concert but, the recording is exceptional because is was taken from a sound board. Here we have 12 tracks of raging thrash that doesn't let up! Raw guitars, thundering bass, and an unrelenting beat that will be pounding in your head long after it's over! BURNED OUT tear it up with 16 songs of all out hardcore punk! Simple riffs backed by tricky bass lines and harsh vocals that never seem to quit! The nice multi-panel packaging features the lyrics by both bands, and graphics. All the text is written in German so I don't know exactly what the lyrics are about but, judging the graphics there is a heavy anti-cop theme, and this is also a benefit for anarchist groups in Yugoslavia. (Joe)
Funai Records: c/o Wagenplatz Buchenhofener Str. 63 Wuppertal Germany

ANGER OF BACTERIAS / JUGGLING JUGULARS *split* 7"
AOB are from Germany and play a style of Stoke-Newington / Hackney-influenced heavy crust that would please any fan of Dread Messiah or Coitus. The lyrics for their two tracks are in English (in fact they sound like an English band) and are totally political. Juggling Jugulars are from Finland and this is their first new material since their "New Toys" session. True to their previous offerings, they have a sound that would fall into "traditional 80's hardcore" area of the punk music spectrum. The lyrics of four of their five songs are in English, with political themes throughout, and one song even about the police riot at the Black and Green Days festival in January, in which their drummer was arrested for baring his ass to the police cameras. Fucking right punk! (Dan)
Ruin Nation Records / Stefan Willenborg / Vossberger Ring 54 / 49393 Lohne / Germany

ANTI SOCIAL BEHAVIOR/LEGION OF DOOM *split* 7"
Our not so distant neighbors in Wisconsin go two's up on they're debut vinyl release! A.S.B. Provide 2 tracks of powerful, intricate, hardcore combining slow of beat rhythms with blazing thrash. The screams of the female vocals and the gruff male vocals accent this style perfectly! The lyrics are both political and personal and well written. Good job! L.O.D. deliver a more straight forward style playing extreme thrash at 1,000 M.P.H. Dual male vocals growling and screaming short to the point lyrics against televisions distorted views, Nazi genocide and human exploitation. Fast noisy thrash? yes indeed! (Joe)
Subordi-Nation: 1707 Burdick St. Oshkosh WI. 54901

APATIA NO *Fronteras* 7"
Straight outta Caracas, Venezuela comes Apatia No. Its fucking to cool to finally see something coming from this small scene. 10 mid to fast paced tracks. Reminds me of older S. American stuff, especially 80's Colombian stuff. No lyrics included, but I know that they are a politically minded band and active in local political circles. Nothing too out of the ordinary, but solid, interesting and dedicated. I say get it!!! (Kerry)
Ferderico Rodriguez / A.A. 772 / Medellin / Colombia

ARDEN CHAPMEN *s/t* 7"
Minneapolis's own new school hyper speed grind band finally has their day. Always a great and fun band to see live. Critical, yet vague, lyrics; especially of punk and its insincerities. 10 songs, 45 rpms.... one fine disc. Get one now..... (Kerry)
Tom / 110 W. 49th St. / Minneapolis, MN 55409

ARMA CONTRA ARMA *Let No One Deceive You* 7"
A Chicago-based Latino hardcore band which of course draws obvious comparisons to Los Crudos. There are seven quick and totally raging thrash tracks on this EP which seem to go by at an alarmingly quick pace! The lyrics are all in Spanish, but there are English translations for their politically themed songs. It's on Lengua Armada too, which means you get the same hand-colored packaging as the Crudos EPs. (Dan)
Lengua Armada / 2340 W 24th Street / Chicago, IL 60608

ARMISTICE / FLUX OF DISORDER *split* 7"
Armistice are a crust-influenced peace punk band from California who rage through their two tracks of angry, politically barbed thrash. Flux of Disorder come through with another powerful offering of three tracks here, in much the same raw and heavy crust style as previously heard, and equally charged lyrics about politics and punk (including a cover of the Electro Hippies' GBH piss-take "Am I Punk Yet?". (Dan)
Hunnypot Records / 1215 Ronan Ave / Wilmonton, CA 90744 (or) Organize and Arise / 1035 Modred St. / Lafayette, CO 80026

ASIDE *Victory Day* 7"
A powerful new anarcho-punk band from France, Aside tear up the fuckin' grooves on this incredible debut EP. With a music style that combines crust with classic Boston hardcore circa 1982, their two vocalists (male and female) belt out their caustic and politically charged songs, which are written in both English and Spanish. The cover is a hilarious piss-take on the movie Independence Day, but done by anarchists with a sense of humor and correct priorities! (Dan)
El Trasgo Records / BP 40111 / 35101 Rennes cedex 3 / France (or) Sanjam (Yann) / 9, rue des Mésanges / 35650 Le Rheu / France

ASMODINA'S LEICHENHAUS tape
This band is basically a continuation of recently disbanded Mehr Wut from Germany. As with their previous band, the general direction here is early Napalm Death although this is more up my alley with more hardcore punk elements sprinkled throughout, as well as Dystopia type atmospheric
bits. In fact this could appeal to people who like all types of harsh music, from power violence, thrash, noisecore or whatever. The great highlight here is the lyrics expressing their out and out hatred of modern capitalist society. Love the samples, too! I've heard they've released vinyl in the meantime. (Y@hoo)
Paddy, Christian / Dörnbergstr. 14 / 34119 Kassel / Germany

AUS-ROTTEN *Not One Single Hit Discography* CD
A complete collection of all of the previous vinyl-released tracks from one of the most influential anarcho-punk bands of North America during the past five years. This includes their LP, their two 7" EPs and their split 7" with Naken Aggression—all of which are still available on vinyl except for the split. The LP size packaging includes the poster/cover for their LP as well as a fold-out sleeve, which has the lyrics, but not much artwork from the 7"s. Although the poster cover is nice, without the vinyl to serve as a stiffener, the whole things ends up being a bit of a floppy mess and surely a nightmare for distributors. There are a few live tracks and cover songs thrown in to fill up the extra space, but it hardly makes it worth buying it all again if you've already got the vinyl. (Dan)
Tribal War Records / 1951 W. Burnside #1945 / Portland, OR 97209

AVGRUND / DISPROVE *split* 7"
Avgrund are from Slovakia, but with lyrics that seem to be written in Swedish, and a sound like almost any band on the "Vikings are Coming" LP. Disprove are the Discharge-tribute side project band with members of Japanese D.I.Y. punk pioneers Beyond Description. Their songs of course are Discharge-influenced to the bone, complete with riffs and lyrics torn out of classics like "State Violence State Control" and the like. (Dan)
Forest Records c/o Hideyuki Okahara / Ceramica 2 #301 / 2-1-37 Minami Kokubunji / Tokyo 185-0021 / Japan

AXIOM *Establishing a Culture of Resistance* 7"
The next wave of raging anarchopunk from Portland, Oregon is here in the form of Axiom. Everything about this 7" is impressive; from the bold and defiant graphics on the cover, to the well written and punchy music, to the powerful multi-throated vocal delivery, and the inclusion of a booklet and multiple informational inserts to complete the package. Don't get me wrong, rough edges and simplified politics keep this from masterpiece status, but this is definitely an impressive first release from a promising band chock full of potential and energy to go that extra mile. (Dan)
Gasmask Records / P.O. Box 2626 / Portland, OR 97208-2626 (or) Catchphraze Records / P.O. Box 533 / Waddell, AZ 85355

BONGZILLA/HELLCHILD *split* 7"
Bongzilla is slow, well-structured dirge-core. I can't say that this is their best material, but it is better than 90% of the other sludge-core around at the moment. Bongzilla really have a decent understanding of what it takes to groove and flow. See them live if you can. They will definitely escort you to the Void. Hellchild surprised me. Normally, they are a mixture of death-metal and Japanese thrash. They slow it down a bit here, and they rely on power-riffage to overstimulate you into submission. This isn't their best material either, but it is still a satisfying listen. (A. Noise)
HG Fact, 401 hongo-m, 2-36-2 yayoi-cho, nakano, Tokyo 164-0013, Japan.

BOYCOT / YUPPIECRUSHER *split* 7"
This is a benefit for the Anarchist Black Cross. Four new songs from Boycot which really kick ass! Raw and aggressive hardcore with angry vocals. Yuppiecrusher are from Luxembourg but sound as they would be from Sweden! Straight forward Hardcore punk with good political lyrics. The record comes with a booklet full of information on the Anarchist Black Cross, contact addresses, info about what they are, and also hints for demonstrations and rights in case of State Repression! (Joe E.)
Sacro Egoismo / Felberstrasse 20/12 / 1150 Vienna / Austria

BULLSHIT PROPAGANDA / KARMA *split* 7"
Bullshit Propaganda are a Dutch thrash band who make an insane kind of racket you would expect from a band whose name most likely comes from the Extreme Noise Terror song! Karma are from Belgium and have the added dimension of a female vocalist to the noisy thrash that is a good match to that on the other side. While the production quality is less than superb, a fact can be overshadowed by the sincerity of the politics and DIY ethics behind the music, reinforced by accompanying booklet which contains lyrics and writings from both bands. (Dan)
Filth Ear c/o Tim Leten / Ed. Arsenstraat 53 / 2640 Mortsel / Belgium

BURNED UP BLED DRY *Cloned Slaves* 7"
Heavy as fuck; somewhat intricate hardcore with some tight ass hard driving speed thrown in. Brutal, intense, blistering, etc. Somewhere with His Hero Is Gone, etc.... This shit is for real!! Well written lyrics to boot. Also a gut wrenching version of No More by Black Flag that would make Greg Ginn cry. (Kerry)
Slap A Ham / P.O.Box 420843 / San Francisco, CA 94142-0843

BANISHED/DEAD STATE *split* 7"
Two different style team up for they're debut release. BANISHED crush everything in they're path with 1 lengthy track of heavy as fuck, slow gut churning, gloomy, CRUST! As the song progress' it picks up a bit with loads of riff changes fancy guitar bit and loads of drum fills that keep it interesting. The abrasive female vocals and deep male vocals really pack a punch! BRUTAL!
DEAD STATE play aggressive hardcore with loads of changes, breaks , and hooks that make this stand out from a lot of other bands in this vein. Catchy riffs, off beat drumming , stop and go bits, all done tight! The angry male/female vocal combo remind me of a cross between Nausea and Pink Turds in space and do a good job expressing they're rage! Now, the packaging wasn't ready by the time this was reviewed so... no comment. However, going by the song titles and the fact that members of both bands are long time friends, I can say they're on the level! (Joe)
Dead State 1035 Modred St. Lafayette, CO. 80026

CALLOUSED *The Masquerade* LP
With Jon and Bracken from State of Fear forming the guitar section, and Stacy from Mankind? belting out the vocals, you can already get an idea of where this band comes from: Intensely powerful thrash, wickedly blunt political lyrics, and an angry vocal style that has a similar sound of Amy of Nausea. Musically, the eight songs on

the 45 RPM 12" are much more diverse than the strictly Scandi-thrash style of SOF, although having the same cover artist is going to bring up comparisons, even before the record is played. While the cover artwork leaves me mystified in its meaning, at least the lyrics are straightforward political attacks, without any cryptic "personal" themes wasting valuable punk rock songs. Given the incredible talents behind this band, this record is no less than what the brilliance I anticipated. (Dan)
Fired Up Records / P.O. Box 8985 / Minneapolis, MN 55408

CAPTAIN 3 LEG/UNHOLY GRAVE *split* 7"
Unholy Grave continues on with the release-a-week strategy, and I feel that they are beginning to show the errors of their way. Their material is sort of bland on this EP. I know that there are the completists out there who don't care anyway. Here is another one to add to the pile. Now, let us discuss the real jewel on this 7". Captain 3 Leg are the masters of antagonistic, anti-PC grindcore. I absolutely adore this band. They are THE premier band to watch in the grind category. They have a slew of cassette releases too. If you are the oversensitive type, stay away. If you are interested in blazing, controversial, and innovative music, seek them out. They call it, "Modern Day Piracy". I call it mandatory. I couldn't live without it. (A. Noise)
Headfucker, P.O. Box 151, 25038 Rovato, Brescia, Italy
OR
Evinrude Recordings, 713 Grace St., Ottumwa, IA 52501, USA.

CORROSIONE / CREPA *split* LP
Two Italian anarcho-punk bands team up for a powerful release with almost incomprehensible level of thrash brutality! All of the lyrics are in Italian, but the accompanying graphics in the booklets give light to generally political themes throughout. If you were wondering what happened to that classic Italian sound of early Raw Power, Negazione, and the Wretched, look no further than this LP! (Dan)
Agipunk/Alarma Records c/o Gianpiero Milani / C.P. 63 / 27100 Pavia / Italy

COWBOY KILLERS *Thank You, Fuck You and Goodnight* CD
COWBOY KILLERS is a band who's stuff I've been seeing around since the late '80s, but to be honest, I haven't ever giver them a careful listen. So unfortunately I won't be able to compare this forth album to their previous stuff. This is a really good sounding CD- solid, well-played hardcore punk. You can tell they've been playing together for ages, because it's tight and has a distinct style. The lyrics are written in a unique style as well, with a bit of humor mixed with serious stuff (why do CD lyrics have to be printed so small?). (Jon)
Rejected Records/ 9 Woodlands Ave./ Dun Laoghaire Co. Dublin/ Ireland

DAHMER *Dahmerized* LP
Canadian grind based around the serial killer phenomenon. Good sound, but I must admit that I don't understand how people can continue to capitalize on someone else's misfortune/grief when it is so horrific. Obviously, the members of Dahmer can sleep with themselves at night, so I guess it shouldn't bother me. However, the collective consciousness of this destructive society does bother me, and I believe that the numbness represented here is something we should all be aware of and concerned with since everyone and their actions are a product of society. To give them their day in court, they are anti-racist and anti-homophobic. It is a game of give and take with these folks. (A. Noise)
Clean Plate Records.

DEATHCHARGE *A look at their sorrow* 7"
Dis-is ridiculous! In past years there has been more Discharge rip-off bands than you can shake a stick at and of all of them this is the most tasteless. All this band has done is take exact Discharge music and lyrics, scramble them up a bit (Note: the title of the record) to create a medley of classic Discharge songs. This is by far the most unoriginal Dis-band to date. If this is a joke they certainly wasted a lot of time and money on it. (Joe)
Deathcharge: P.O.Box 66876 Portland OR. 97290-6876

DIAVOLO ROSSO *Groove down to the Riotrock* 7"
First of all, this must be the thickest piece of vinyl I've ever laid hands on. I'm serious, you could kill someone with this fucker! Aside from that, the rest of the package matches the quality of the wax. These are some mad punk bastards from Germany. Great hardcore thrash here- tight as a whip, raging riffs, enough to drive you into a thrashing frenzy. The lyrics are all in German, so I can't comment on that, but the booklet has pictures of Jon Travolta, Frank Begby, Mohammed Ali, and loads of piss-up punks, so you know they're on the level. This I recommend. (Jon)
Bad Influence Records/ c/o Stefan Fuchs/ Ludwig-Thoma-Str. 14/ 93051 Regensburg/ Germany.

DISKONTO *Freedom is Out of Sight* LP
This Swedish band has really outdone themselves in their never ending quest at replicating the intensity of Discharge's "Why?" 12"! Fourteen RAW AND BRUTAL tracks complete this mad thrash blitz with lyrics (in Swedish) and imagery culled from the pages of classic anarchist propaganda. Forget everything you've previously heard from this band because this records takes their sound to a completely new plateau. Oddly enough, there's enough vinyl here for two LP records, making this one of the world's heaviest records in more ways than one! (Dan)
C.A.F. Records c/o Patrik Englund / Strandvallen 146E / 302 57 Halmstad / Sweden

DREADNAUGHT demo cassette
In the spirit of Hellspawn and Assrash comes south Minneapolis' latest cavalcade of drunkin' punk mayhem. In fact Dreadnaught has quite an all star line-up with Assrash axemaster Gooch on the six string, Civil Disobedience guitar wizard Matt playing bass, Misery drummer Gary keeping beats, and Hellspawn/Assrash frontman Pignose on vocals. The nine tracks here sounds as if they were recorded in a basement during drunken haze, which they undoubtedly were! Musically its a lot like Assrash, but with more uniquely chaotic song structures. There's no lyric sheet included, but of course you can expect more of the sort of drunken, working-class politics you would expect from South Minneapolis. (Dan)
3023 Garfield Ave. S. / Minneapolis, MN 55408

DRILLER KILLER / INSTINCT split 7"
Sweden's Driller Killer take a less polished approach from previous releases, but then again two of their three songs are covers from Moderate Likvidation and early Discharge. Instinct are from Japan and play five tracks of the brutally raw crazy thrash! Top quality hardcore music from both bands, but whether or not they have socially redeeming value is for someone else to decide—someone with less of a weakness for mad thrash! (Dan)
MCR Company / 157 Kamiagu Maizuru / Kyoto 624-0913 / Japan (Also available in the US from Sound Pollution Records).

DROPDEAD LP
Finally the long awaited new DROPDEAD is out- and it what an LP it is! This is the ultimate in hardcore thrash. This is the record I go for when I get home from work- played at maximum volumes to calm my nerves. Most should be familiar with DROPDEAD's brand of abrasive hardcore and this record picks up where their earlier stuff left off and perhaps surpasses it. The sizzling riffs cut you in the spine, over the pounding drums which switch from d-beat to blast beats- driving the nail deeper. I haven't even mentioned Bob's raving screams which deliver urgent and sometimes grim lyrics dealing with man's doomed plight if we don't change our course of action. 18 tracks here- all as mad as each other. This is the type of record that needs to be ingested thoroughly with every listen. Don't pass this one up. (Jon)
Armageddon Label (no address)

DS-13 *Aborted Teen Generation* 7"
A 13 track EP diabolically powerful thrash from a band appropriately named Demon System 13. This band is from Sweden, and harbor a powerful style of thrash that fits in well with what could be called their "national style" of punk. However, instead of the expected Discharge-type shouting, the vocalist alternates between spoken words and screams. Lyrically this band sings about the usual antiauthoritarian topics as well as a few jabs at assholes within the scene. All in all I found this to be remarkably similar to another band on this label whose name ends in the same numerals. (Dan)
Havoc Records / P.O. Box 8585 / Minneapolis, MN 55408

ENEMY SOIL *Fractured Theology* 3" CD
A fifteen track 3" CD of brutal thrash, with grindcore influenced whirlwind drum beatings metted out on most of the songs here. The lyrics are all political in subject, although they tend to have be more subtle approach in writing style. Musically it is very well constructed and production-wise it is far more clean and polished than what you would normally expect from a DIY release. Only one track, "Partisan Loyalty," has been previously issued, but is included here as live bonus. (Dan)
Profane Existence Far East c/o Izumi Kubo / 35, Sannaicho , Sennyuji / Higashiyamaku, Kyoto 605-0977 / Japan

EXCRUCIATING TERROR *Divided We Fall* CD
Don't send fucking CDs. Send the fucking vinyl! This is some rather complex grind from the California abyss. I found that every song suffered from the "overcomplicated" song writing disease. I would be afraid to count how many different time signatures and riffs were in each song. I never had enough time to absorb and for my body to seethe with emotion. On top of that, there wasn't a lyric sheet included. I just don't understand the decision to keep the words a secret or to not care enough to let the audience in on the jokes. When lyrics aren't included, a vital chance to convey a message, whatever it may be, is lost. That is always a shame. (A. Noise)
Pessimiser.

EXKOMBRO *s/t* 7"
More raw hardcore attack from the bowels of Medellin, Colombia. I'll have to say that the vocals really remind me a lot of the singer from MASSACRE 68 (actually it all sounds like M68). Total rage filled, alcohol'fueled, angst against society, etc. A damn ace record. (Kerry)
John Ramirez / A.A. 57832 / Medellin / Colombia

FROM ASHES RISE *Fragments of a Fallen Sky* 7"
I hate to make comparisons, but this simply can't be ignored! These guys sound a lot like Neurosis, and I don't mean that in a bad way! This is pretty good shit! (duke)
Clean Plate Records / PO Box 709 / Hampshire College / Amherst, MA / 01002

GASP *s/t* CD
Incredibly intricate hardcore brought to you by Slap-A-Ham. The songs suffer from overwriting with too many ideas. Maybe this would have been more appealing if there were the same amount of ideas spread across 2 full records instead of just one. This CD has its moments, but I can't really see the purpose in all the wanking that goes on here. It has a beautiful cover though. (A. Noise)
Slap-A-Ham.

GENERAL STRIKE *s/t* 7"
This has actually been out for a while now but was missed in the last issue (sorry Vic). At first glance I knew these guys had a lot to say as the packaging is a collage of pictures, slogans, and short articles all relating to they're pissed off lyrics which deal with living in this oppressive system. Musically G.S. back up they're lyrics by cranking out 4 songs of hardcore punk! Angry vocals shouted over the catchy riffs, driving beat, and some sing along parts added in to break it down nicely. A solid debut, and totally D.I.Y! (Joe)
Vic Robinson: 3 Vaughn St. Farmingdale ME. 04344

GUERNICA Y LUNO *Wszystkie Sztandary...* 10"
This excellent release shows well the varied musical approach taken by this Polish anarcho-punk band. While it starts out with a classic Conflict-style peace punk anthem, this record (or CD if you prefer) soon takes us through a whole plethora of music styles from melodic punk, to accordion-accompanied folk music, to spoken word and rapping over a rhythmic backdrop of drumming and keyboards, to angry thrash in the vein of another well-known Polish anarcho-punk band; Homomilitia. They have both male and female vocalists which further add to the already unique and refreshing music which changes from track to track. Both the 10" and the CD version comes with a large fold-out poster which has all their lyrics and other writing and includes English translations. (Dan)
Nikt Nic Nie Wie / P.O. Box 53 / 34-400 Nowy Targ / Poland

HELLNATION *Thrash or Die* 7"
The scourge and bane of Kentucky do eight classic covers from eight different legendary Japanese thrash bands: Comes, Warhead, Outo, Nightmare, Brain Death, Lip Cream, S.O. B. and Damnable Excite Zombies. I've heard complaints that these covers aren't as good as the originals, but I don't think that was the point. I personally think it's damn good thrash and you can't get much more over the top than Hellnation are on a consistent basis! (Dan)
MCR Company / 157 Kamiagu Maizuru / Kyoto 624-0913 / Japan

HERS NEVER EXISTED *Large Pantyhose* 7"
An all female, three-piece punk ensemble from the eastern shores of the San Francisco Bay area. With four tracks here, all with a social commentary from a decidedly feminist perspective on life and politics and a sound that is like a sloppy version of the Gits (in fact it inspired me to pull out the classic "Second Skin" EP for a spin).

Quite a good release and a standout amongst the stack of black and white records I have for review this issue. (Dan)
Big Mamma / PO Box 1161 / Berkeley, CA 94701

HEYOKA *Demain Sera* LP
Another great melodic punk release from France. It's starting to look like a conspiracy with all these bands with female vocals, good old fashioned anarcho punk collage layout and French lyrics. This new band mixes forceful anger with infectious singalongs in that classic French punk sound, very melodic and bouncy. (Y@hoo)
Maloka / BP 536 / 21014 Dijon Cedex / France

HOLOCHAOS *curse war* 7"
Raw Dis-core from Spain, 9 tracks in all; keeping up with the tradition of early Hiatus, Doom and the like. Songs about Political Prisoners, anti-CD, anti-work, anti-animal abuse.....sound lyrics and sentiments with a shredding hardcore soundtrack. Powerful release.... look out for this one! (Kerry)
No Fashion Records / CX. Postal 03 / CEP:13450-970 / Brasil

I.RF. / WARSORE *split* 7"
A split EP of total Hellnation-inspired noisecore from two of the most extreme bands of this type of music going today. I.R.F. (Infinite Radical Freaks) are from Japan and blaze through their three tracks of totally unknown message (no lyrics and vocal screams are utterly incomprehensible). Warsore are from Australia and have six tracks with social/political themes, although you would never know it without the lyric sheet! (Dan)
Nat Records / Avenue Shinsaibashi 8F, 18-6 / Nishi-Shinisaibashi 2 / Chuo-Ku Osaka 542 / Japan

INEPT *Images of Betrayal* LP
Inept play heavy and intense music. Half the time it's pounding at a slower pace... speeding up now and again. The dual male/female vocals are screaming, raging and strong. I usually like music a little faster than this (it's not ploddingly slow!) but this has enough power, anger, talent and creativity to keep me into it. (duke)
Interbang Records / PO Box 671 / Ravenna, OH / 44266 or Nosotros / PO Box 3674 / Columbus, OH / 43210-0674

JOBBY KRUST *The Descent Of Man* LP
I was sad to hear of the demise of Jobbykrust, the Northern Ireland band who brought us the brilliant split LP with Viktors Hofnarrren last year. But here we have a post-humus release- an amazing seven track LP, taking their unique style even further. While slightly slower than the split LP, these songs flow with heavy chord progressions, melodic bass lines, and screaming male/female vocals- at times reminding me of Scatha. The lyrics are long and thought out- attacking the ills of society and pleaing for a brighter future. Stark black and white packaging with strong use of graphics drives the mode of the music further. A great LP by one of my favorite bands of the past few years. (Jon)
Funai Records/ c/o Wagenplatz/ Buehenhefenerstr. 63/ 42329 Wuppertal/ Germany

KANSANDEMOKRATIA *Topulaatiot Pois* 7"
Old-school, foulmouthed Finnish punk with sarcastic lyrics about political subjects relevant to Finland and the rest of the world. The English translations for the lyrics on these twelve songs are pretty crude and don't exactly do justice to the humor and irony written into them. Musically a range between fast thrash and pogo punk with classic punk guitar leads thrown in for good measure! (Dan)
C/o Jani Raarlela / Valtatie 73 B 55 / 90500 Oulo / Finland

KANSANDEMOKRATIA / SIIONIN KEVÄT *split* 7"
Two Finnish political punk bands team up for an exceptional quality split 7" release. Kansandemokratia show a much more developed music style and lyric writing ability than their first EP, replacing a lot of the foulmouthed humor with more serious themes, although still dripping with Sarcasm. Musically, the songs are more on the thrash side and are exceptionally powerful thanks to good recording. Siionin Kevät are also a political thrash band who have more of an angry, working class perspective to their lyrical message. Musically you will find them to have an appropriately fearsome thrash sound, much in the vein of the Finnish classics. (Dan)
C/o Jani Raarlela / Valtatie 73 B 55 / 90500 Oulo / Finland (or) Ketsa Häyrynen / Laitapuhto 4 / 85500 Nivala / Finland

KATASTROFOBIA s/t 7"
This is brilliant! 4 tracks of powerful hardcore crust obviously conceived through fits of rage and despair! Musically this is intense! The lyrics are well written, intelligent, political, often thought provoking, and are delivered in a gruff in your face manner with the utmost conviction
and sincerity. The packaging is a beautiful 6 panel poster sleeve containing lyrics, background graphics, an additional insert containing long in depth explantations to the lyrics, and loads of artwork, including a hand drawn poster! Every aspect of this record is top notch! And highly recommended! (Joe)
Nabate records: BP 92 4000 Leige 1 Belgium

KIROUS / SHARPEVILLE *split* 7"
Well, I think this is a record the bands did as some sort of 'tour' record while they toured together. Kirous like to play high speed hardcore (not too thrashy) with a beefy guitar sound and hard, blasting drums. Great stuff. I am finding myself playing the Sharpeville side constantly. A bit more moody on their side with some really heavy slow to mid-paced paced stuff, including some great sampled shit thrown in perfectly. Honest, well thought out lyrics fit the mood perfectly. A damn fine recording..... (Kerry)
Merwi Records / P.O. Box 53 / 15141 Lahti / Finland

KIROUS 7"
Eight tracks of relentless thrash from this Finnish band who excel at laying down a wall of guitar noise over a machine-gun drum beat. The lyrics are all of political subjects (English translations or explanations provided) and the packaging is black and white printing with pictures of bombed out buildings and demolished forest on the cover. You get the idea! (Dan)
Scapegoat Records / Rakuunatie 55 B 44 / 20720 Turku / Finland (or) No Fashion Records / C.P. 03 / Santa Bábara D'Oste - SP / C.E.P. 13450-970 / Brazil

KOCHISE *Dans Le Meilleur Des Mondes...* LP
Finally the 2nd Lp by this long standing French anarcho punk band. I've had difficulties really getting into their 1st record because the production was too clean for my tastes. This however, sees a change for the better. The rougher edges keep things moving along well and their sound lies somewhere between English style anarcho punk, classic French melodic punk and tinges of folky parts. This band is also responsible for starting a bit of a Crass type collage revival in France. They're still the leaders of the pack in this department though. As seems to be fitting for a French band these days, they've got great female vocals and angry political lyrics. (Y@hoo)
Maloka / BP 536 / 21014 Dijon Cedex / France

KURU / RECTIFY *split* 7"
A split EP from two UK political punk bands who have never received the recognition they deserve. Kuru has three rather lengthy tracks that are kept interesting by the extremely well-played bass lines and crunching guitar power. Musically they really have a London sound, but are totally unique in their own right too. Rectify are from Wales and I've been reviewing their material for as long as PE has been going. They have two extremely well-written songs here that obviously have a lot more thought put into them than the average 20-second thrasher. Both bands have political lyrics, but Rectify reinforce their message by really going into detail in theirs, being both lengthy and well written. (Dan)
Inflammable Material / P.O. Box 2544 / London NW6 3DF / England (or) MTP, 9 Linby Close / Sherwood, Notts NG5 3HS / England

LA FRACTION *s/t* LP
Watch out Post Regiment! These French upstarts are having a go at the politically motivated melodic hardcore throne in Europe! Just like the previously uncontested masters of the game from Poland, this band rises to its full glory in a live situation. Another weird similarity are the vaguely formulated lyrics that leave you wondering what they're going on about. But don't despair, this band is so good that it doesn't matter! Their previous 7" was a good but slightly too polished forbearer of things to come. However, on this Lp their instantly catchy, toe tapping punk rock tunes will have you jumping around the room in ecstasy. The gorgeously sung female vocals in French lyrics, which is something that works well in this type of music, add extra spice to this great record. (Y@hoo)
Crash Discques / 21, Ter, Rue Voltaire / 75011 Paris / France

LOST GOAT *Trapped On Earth* LP/CD
Well this is a tough one... This is some really sludgy rock'n'roll- like something I'd wander into in a drunken stupor in a seedy club in a strange city. This San Francisco tri deliver some layered music with lots of melodies over a heavy and sludgy rhythm- very metal. The lyrics and packaging are dark and grim. It's cool to see a band like this take the DIY path, because I think a lot of people will dig it who would otherwise not be exposed to it. (Jon)
Life Is Abuse/ P.O. Box 20524/ Oakland, CA 94620

MALEFACTION *Man Grows Cold* CD
Loud, gruff male vocals flow over really fast thrashing punk with definite black metal influences. Pretty cool lyrics written in a sort of free flowing form stand out here. These talented guys are damn good at what they do! I'm definitely not into the black metal scene, in fact, it really annoys the fuck outta me, but if your one of those people in the punk scene who have caught this disease, you'll definitely know that this kicks ass! (duke)
Out Of Enslavement / 484 River Rd / St. Andrews, MB / R1A 3C2 / Canada

MARK BRUBACK / WHOREHOUSE OF REPRESENTATIVES *split* 7"
Mark Brubeck is a political poet and spoken word activist from Seattle and makes five venous speeches on the first side of this EP, with attacks against the likes of the Cia, the Nike Corporation, and macho assholes. It could be compared to Sam McPheeter's spoken word bits on various Born Against records, although in a more traditional poetry style. Three of the five tracks are recorded in a studio, with sound affects overdubbed which don't really add much to the message. W.O.R. have three new tracks of the powerful political hardcore that has earned them respect over the past few years. Michelle's vocals are especially rough on this record, sounding as if she's been eating a steady diet of gravel! This is a unique kind of split release to come from the punk scene and worth laying your hands on. (Dan)
Outcast Records / 2608 end Ave, Suite 184 / Seattle, WA 98121-1276

MELT-BANANA *s/t* 7"
I love Melt-Banana, so I have heard nearly everything they have done, and this may be the best material I've heard from them. As always, they blow practically every other band away with their astounding energy. The songs are much more structured than usual, and I would declare this material to be classic Japanese thrash with some of the finest guitar work you will ever hear. The production is near-perfect. As you would expect, the vocalist is going insane. I can't believe how great this record is. If you could only own one Melt-Banana record, this would be the one. Unfortunately, this record was released by a Japanese label which doesn't seem to be very concerned with its distribution (at least here in the States that is). I am betting that it will be a real pain in the ass to track this 7" down. My sympathy goes out to everyone interested in finding this record. Write the label and tell them to find a decent distributor. This label has a zillion great releases, and the only people who own them are the people who review the damn things for zines. (A Noise)
HG Fact, 401 hongo-m, 2-36-2 yayoi-cho, nakano, Tokyo 164-0013, Japan..

N.K.D. *Synchronised* 7"
An impressive 7" from a Polish anarcho-punk band who have transplanted themselves to Berlin. Musically this is powerful hardcore, but the dual male and female vocalists dominate their angry sound. The lyrics all have political messages or contain commentary directed towards the punk scene. the cover is an oversized, fold out poster which contains their lyrics in Polish as well as English translations. Right on the cover they justify their political message with the phrase, "It's boring to sing about wars all the time, especially if our screams change nothing, but how can we sit back and take it fuckin' all and leave the millions to their right to silence. . ." (Dan)
Nikt Nic Nie Wie / P.O. Box 53 / 34-400 Nowy Targ / Poland

THE OBLITERATED *Insanity* 7"
Old school punk from Portland, Oregon with a female vocalist, and a "fuck you" attitude. The lyrics are mainly nihilistic observations on society's roles and historical/ political contradiction. Musically more on the street punk / Oi side of things and I would place a pretty certain bet that they drink a lot of cheap beer on a regular basis. (Dan)
Consensus Reality / 1951 W. Burnside #1654 / Portland, OR 97209

PAINTBOX *s/t* 7"
A 2 song 7" featuring Chelsea from Deathside on guitar, so you know it will be a good one. The usual ultra fancy full color pocket sleeve. The first song is fast and driving;

totally rips. I love the hoarse vocals. Burn your weak mind, fly high.... not sure exactly what they mean, but it sounds cool. Side two is the mid paced rockin' tune. Catchy guitar leads...it has all those 'rock' elements. Sounds cheesy, but its catchy and really sticks in my mind. Overall, its great. Unfortunately it seems overpackaged and easily could have fit a few more songs on here. Oh well..... (Kerry)
HG FACT / 101 Hongo-M 2-36-2 / Yayoi-Cho / Nakano, Tokyo 161-0013 / Japan

PHOBIA *Means of Existence* CD
This is the most important grindcore album to be released in a very very long time. This release is significant. Everything is extremely well-thought through. This is nothing short of a masterpiece. I could go on and on, but you must experience it for yourself. I couldn't give a record higher praise; easily one of the top 5 albums to see the light this year. (A. Noise)
Slap-A-Ham

PINK TURDS IN SPACE *The Complete...* CD
I've always had a soft spot in my hear for this anarcho-punk band from Belfast, N. Ireland whose brief existence spawned so many great releases, from their demo to their split LP with Sedition. What you get on this disc is pretty much everything the band recorded, including comp tracks and both demos, plus all their excellent vinyl releases. If you favor deviant politically charged lyrics, angry male / female vocals, and raging thrash, then you have to check this band out who never got the credit they deserved while still around! (Dan)
Rejected Records / 9 Woodlands Ave / Dun Laogshire Co. Dublin / Ireland

PISSED HAPPY CHILDREN *Pissed Playground* CD
Great idea to re-release all the material from a truly seminal band onto a single CD. For those of you who are new to it all, this is pre-Neanderthal, pre-Cyclops, pre-Charred Remains, pre-Man is the Bastard. If you are into any of the bands mentioned here, you should really track a copy down. This material started the whole choppe-core/power-violence thing. Odd choice of labels though. (A. Noise)
Crowd Control Activities, 821 White Elm Dr., Loveland, CO 80538, USA.

PIREXIA *Dale a Tu Vida Nuevos Caminos Para Andar* 7"
This band is from Uraguay and play a style of Latin American hardcore that was really popular in the mid 80's. They don't go to too overboard on distortion, preferring a cleaner musical approach, and vocals you can understand instead of growling and screaming. Their lyrics are mainly political (English translations are provided) but also have some personal subjects as well. There were only 500 copies of the EP made, half of those went to the band in Urgaguay, so get your copy today to make sure you don't miss out! (Dan)
Sin Fronteras Records / P.O. Box 8004 / Minneapolis, MN 55408

REAL REGGAE *maze* CD
In the last year and a half these guys have put out some real thrashin stuff; this CD no exception. The only annoying thing is this ridiculous marijuana concept they have. They even throw in this reggae type stuff at the end of the CD which is poorly played. If they would just stick to playing blistering thrash, they would be perfect. (Kerry)
MCR.

REMISSION *Ninety Five to Ninety Eight* LP
Wisconsin has been cursed by the fact that most of the political crust/punk bands from that area split up relatively fast, with Remission being the only exception, having released a multitude of 7"s and an LP before breaking up. This LP is basically a collection of all of the material from their demo and 7" tracks, some of which are hard to find considering one EP only was released in Australia and another in Japan. If you haven't heard Remission, they play a brutally fast style of hardcore thrash, with screamed vocals, and angry political lyrics. If you're a vinyl junkie and missed out on their import EP's, or would simply like to hear a good band, than this LP is for you. For those who are not CD-challenged, then check out their discography CD just released on Powerground Records. (Dan)
Dead Beat Records / P.O. Box 283 / Los Angeles, CA 90078

RESENT *s/t* 7"
Extremely political and angry songs over five songs of some of the best old-school hardcore heard this side of the 90's! The lyrics are really well-written and form a critique of the injustices of modern society as well as give credit to those fighting to make change, no matter how small their voices. These guys also do an online zine called Negative State (www4.linknet.net/bisquit) which follows along the same thinking and politics of the band. (Dan)
202 Henry Street / Lafayette, LA 70506

RETRIBUTION *s/t* 7"
Total Infest worship stuff here. Done perfectly!! Shit, you'd think they were from California. This could have passed for long lost Infest recordings. If you like this kind of stuff; or if you love Infest (and all the bands they influenced), you must get this one. (Kerry)
Passive Fist / P.O. Box 9313 / Savannah, GA 31412 / USA

REVERSAL OF MAN *Revolution Summer* CD
Seven tracks of incredibly noisy thrash played at hypersonic speed and a vocalist who screams as if being disemboweled in a pool of rubbing alcohol! I was actually much more impressed with he booklet which comes with the CD which has the lyrics as well as writings and observations on the hardcore scene. While it can be safely said this is one of the most extreme hardcore bands going, I was a bit disappointed that there was only 17 minutes of music on a format that could hold five times that much. This would be better described as "Reversal of Man" fanzine with a bonus CD! (Dan)
Schematics Records/ 403 W. Grand Central Ave./ Tampa, FL 33606

SANCTUS IUDA *Jap Pressing* CD
A 3" mini CD compilation release of this band's three split EP's. Sanctus Iuda are from Poland and are committed anarchist-punks who play an wickedly aggressive style of thrash. Since all of their split EP's are extremely hard to find, this CD re-issue may be the only way for the rest of us to hear them. This CD includes the lyrics to their very political and angry songs translated into English. There was some very serious talk of putting out an LP from this band on Profane Existence Records, which will sadly not happen now. (Dan)
Profane Existence Far East c/o Izumi Kubo / 35, Sannaicho, Sennyuji / Higashiyamaku, Kyoto 605-0977 / Japan (also available in North America from Profane Existence for $5 including postage)

S.D.S. *Ameber* 12"
Well, it seems as though this may have been a delayed release, seeing as it is MCR 100. Anyway, SDS are back with 4 new blistering tracks. Now this isn't the metal / thrash you might be used to, but it is still SDS. Their seems to be an overall 'fear the future antitechnology' theme to this disc. I cannot really say I like the cover art, yet the 4 tracks blast through with their trademark guitar sound and distinctive vocal style. Add in some weird electronic bits blended in with some songs and a little tribal chanting/ drumming stuff.....It all works together quite nicely....SDS are back!!!! (and its about time!) (Kerry)
MCR / 157 Kamiagu Maizuru Kyoto / 624-0913 / Japan

SELKAUS *Ylös, Ulos, Kapina* CD
Selkaus is Finnish for "Conflict" and the CD titles means "Up, Outside, Rebellion, the politics of this band are in support of just that; all out conflict on the streets by the oppressed majority against the ruling class elite! This CD contains sixteen angry tracks of angry anarcho-punk music with the kind of vocals you can shout along if you only know the Finnish lyrics! For review, we received the "international" edition cover which has lyrics all in English and only the song titles (like "Fuck up and Revolution", "Storm the Yuppies Homes," etc.) provided in their Finnish originals. While the songs may seem like slogans from Class War and ALF pamphlets, it's great to hear the message shouted aloud with such angry conviction! (Dan)
($10 ppd in the US from) Molotov Records / YOK 6 B 23 / 40100 JKL / F1nland

SHIKIBANE *s/t* 12"
Yet another ripping thrash record from MCR. I was anxious to hear this after these guys blew away Agothacles on their side of the split 7". High speed hardcore thrash that at times hints at the sounds of greats like Gauze. One thing I really like about this is the fact that it does not sound overproduced. Everything is in Japanese too.....I'd really like to know what they are talking about...oh well..... (Kerry)
MCR/ 157 Kamiagu Maizuru Kyoto / 624-0913 / Japan

SLAIN / STATE OF FILTH *split* 7"
SLAIN go from slow pounding dirges to blazing, fast hardcore. They have a slight sounding metal influence. It's pretty well done for what it is. STATE OF FILTH comes in even heavier and with a little more of a metal tinge , but on both of these bands, the vocals keep it pretty fuckin' punk. (duke)
Enslaved / PO Box 169 / Forster Court / Bradford, West Yorks / BD7 1YS / UK

SOUL COMPOST s/t 7"
This Akron band certainly pulls no punches in the brutality department. 10 tracks of brutal grinding hardcore that goes everywhere between manic beats to slow crushing bits with total vomit vocals screaming to no end! Lyrics are a mix of political with nihilistic, expressing disgust for the state of the world. Good stuff, reminds me of the early days of Earache (when they meant it). (Jon)
Nonsense Recordings/ P.O. Box 381143/ Clinton Twp., MI 48038-0077.

SUBMISSION HOLD *Waiting For Another Monkey to Throw the First Brick* LP
I'm always ecstatic when SUBMISSION HOLD come out with something new. This is keeping up to their usual amazing quality. The music is, along with Jen's simply beautiful voice, catchy, creative and flowing. The lyrics are political, interesting and well written and come in a really nicely done booklet. Oh yeah, and they happen to be printed in 4 different languages! (duke)
Ebullition / PO Box 680 / Goleta, CA / 93116

SUBSANITY *Human is Shit* 7"
This band plays a style of music more akin to grindcore than punk, but their political lyrics and DIY ethics earned them the right for a review in these pages. With songs like "Dead Pigs on Parade" (about killing the rich), over music that would have fit well in with the early Earache release, how can you go wrong? (Dan)
Sensual Underground Ministries / P.O. Box 8545 / Tulsa, OK 74101-8545

SUBTRACT TO ZERO *s/t* LP
Following in the footsteps of Demise and Damitol, this is an angry new band from Milwaukee, who take their politics to a new level of introverted loathing, which fits well with their dischordiant, post apocalyptic style of music. Remarkable, this band is really powerful, wall-of-noise sound, despite having a single bass and no guitar. There were a few repetitively tedious moments, but few and far between the majority of the material which borders on the ingenious! The hand screen-printed cover is also a multi-page booklet, adding to the already great care this band has put into presenting a powerfully bold initial release. (Dan)
$6 ppd. from Primary Thoughts / P.O. Box 511085 / Milwuakee, WI 53203

SUFFER / URKO *split* 7"
URKO tear it up with these latest tracks. Powerful, while not thrash. Some of the best of the type of great punk rock that the UK seems to specialize in these days. SUFFER speed things up a little more to complete this brilliant slab of vinyl with their own talents of mayhem and madness! This is some of the best new stuff I've heard for awhile! (duke)
Enslaved / PO Box 169 / Forster Court / Bradford, West Yorkshire / BD7 1YS / UK

TALK IS POISON *s/t* CD
Wow! Fuck Yeah! This band hits you full force. Knocks you on your ass. Sends you for a loop and puts shivers up your spine. They are definitely one of the most talented bands I was lucky enough to see this summer and this release does them every bit of justice. Powerful music, political lyrics and punk as fuck, raging rock....what more could you ask for? (duke)
Prank / PO Box 410892 / SF, CA / 94141-0892

TOTALITAR *Vasinnets Historia* 7"
This is fucking amazing! Totalitar once again deliver the goods with 6 new songs of raw Swedish hardcore at its best! This is more along the lines of they're early days, totally sizzling riffs, harsh vocals, and a pounding d-beat! After all these years Totalitar remain on the cutting edge musically and lyrically! The lyrics are in Swedish but, Excellent English explantations are provided. This is in my opinion one of the best records of the year!
Crust records: P.O.Box 1001 Providence RI. 02901

TOTALITAR *klass inte ras* 7"
This long time running Swedish outfit pump out another hardcore ripper. Nothing groundbreaking, but this is still

top notch. Never a loser with these guys. Not as good as the new 7" on Crust records, but I personally recommend both 7"s to anyone who likes superb Swedish Hardcore. (Kerry)
Prank Records / P.O. Box 410892 / San Francisco, CA 94141-0892

TUOMIPAIVAN LAPSET *Painukaa Vittuun* 2 x 7"
The packaging on this is killer. Nice gatefold double 7" with nice glossy insert. This bands been kicking around for a while. The more I listen, the more I seem to like. Old school Finnish hardcore with somewhat sloppy drumming (which is great for these guys!!). (Kerry)
Fight Records / Turtolanmaenk. 6D31 / Fin-33710 Tampere / Finland

UNWISE *You Gonna Make It Or You Never* 7"
Its been a while since this band has done anything. Nice to see another release (their LP was excellent). Old school Japanese hardcore with driving guitars that sorta reminds me of Deathside. I find the lyrics to be well intended, yet poorly translated (which is usually more comical than anything else). Anyway, more of the same great stuff you should expect from MCR these days. (Kerry)
MCR (address above)

ZEMEZLUC *Máme co jsme chteli* 7"
This Czech Republic band delivers some really good sing along pogo type punk. Their sound is really catchy, but with a heavy guitar sound and throaty vocals. Good solid punk rock that packs a punch. Lyrics point out the failures and weaknesses of humanity, but with a breath of hope. Nice gatefold packaging to boot. (Jon)
Papagájuv Hlasatel Records/ c/o Pavel Friml/ Mrstikova 393/ 664 82 Ricany u Brna/ Czech Republic

V/A *Alive in Ireland* Wat Tyler, Ex-Cathedra, Jesse, Kabinboy CD
A four way split here, with these English, Scottish and Irish bands- all captured live in Ireland. The quality of all the recordings are superb, crystal clear. WAT TYLER deliver seven tracks of their hilarious off the wall punk. The best part of their set is hearing them heckle the audience and crack jokes! EX-CATHEDRA are my favorite here. Five tracks of high energy punk rock with a bit of ska thrown in- done in a great style that grabs you and won't let go. JESSE play five tracks of melodic punk rock with a rough edge to it, reminding me a bit of Leatherface. KABINBOY stand on their own on this compilation- play two long Sabbath-laden dirges that bring to mind EyeHate God or Cavity, but with no vocals. Great stuff. Overall a cool CD and a good sample to check out some of what's going on on the British islands. Oh yeah, it's also a benefit for the Warzone Centre in Belfast. (Jon)
Rejected Records/ 9 Woodlands Ave./ Dun Laoghaire Co. Dublin/ Ireland

V/A *All Power to the People, Not the State* CD
This is a benefit compilation for the Mumia Working Group of Refuse and Resist. Some of the bands include Global Holocaust, Good Riddance, Submission Hold, Malefaction, Citizen Fish plus many more. A good selection of bands tied together by common attitudes of punk rock and politics as one. Check it out! (duke)
Black Star Recordings / PO Box 5081 / Torrance, CA / 90510

V/A *Brand-100 Ar Av Frihetlig Socialism* CD
This compilations starts out with some techno that I personally had to struggle a bit to get through. Then, a mediocre band that was a little watered down. Third song into the CD comes on and I feel like I had struck gold! Powerful and punk as fuck, then going back to something that sounds like a synthesizer concoction out of the 80's (something like Skinny Puppy watered down by Depeche Mode) which I found interesting in a spooky way. The point of this is, that this comp is extremely varied which I think is totally cool. They're is something on here for everyone. Maybe something new too. Oh yeah, and this being a comp, I guess I should name drop a bit....Oi Polloi, Operation, Burning Kitchen, Vanguard and more! (duke)
Brand / Box 150 15 / 104 65 Stockholm

V/A *Break the Silence Vol. 1* 7"
This four way split features new Swedish bands playing old-school American style hardcore. INTENSITY, OUTLAST, 59 TIMES THE PAIN, and MISCONDUCT play in the style of early 7 Seconds and the like, but with really heavy production for plenty of thrash power. All the bands play with lots of energy and hooks to keep it interesting. Lyrics deal mostly with personal struggles and keeping a positive spirit. Good Swedish posi-core! (Jon)
Putrid Filth Conspiracy/ Rodrigo Alfaro/ Södra Parkg. 55A/ 214 22 MALMÖ/ Sweden.

V/A *Cry Now, Cry Later Volumes 3 & 4* CD
This is a CD re-release of two double 7" compilations which have some great bands on them: MITB, Lack of Interest, Suppression, Carol, Los Crudos, Charles Bronson, and more. Of course, there is the ever-present marketing scheme of adding tracks onto the CD that weren't on the original vinyl releases. I have always found that to be utter bullshit. Fuck you, I don't need the extra tracks. Look for the vinyl, the layout in a larger size is worth the effort.
(A. Noise)
Pessimiser.

V/A *East Timor: A Nation Betrayed* 7"
This is a compilation of Australian bands, as a benefit for the country of East Timor- "a country that has suffered brutal repression and genocidal policies under the Indonesian Suharto regime, a country that has been betrayed by all Australian governments whose concerns are monetary, not humanitarian." I think most of us don't hear much about this, and this record aims to change that. There's a think booklet with lots of information about the history and plight of the Timorese and a bunch of news clippings as well. As for bands- HEADS KICKED OFF have a great track here, heaps better than their 7"- which is no small feet! FORWARD DEFENSE, COACH, and UNDERTONE deliver powerful raw hardcore tracks as well. JAMES BROOKS have a great track of political folk punk, telling the situation of East Timor. An excellent package here good tunes and lots of info. (Jon)
Spiral Objective/ P.O. Box 126/ Oaklands Pk/ South Australia 5046/ Australia.

V/A *Every Twenty Seconds* 7"
The bands: Skrofula, the Bigots, Sawn Off, Human Error, Boycott, Active Minds, Scum of Society, Vulgre, Suffer. Artwork by Simon. The focus: raising awareness to boycott Nestle for its destructive marketing strategy to undermine the healthier choice of breast feeding in order to sell more artificial baby milk. This is an extremely complicated issue which cannot be explained in a simple record review. This 7" contains some incredible music, and it offers an excellent overview of this important issue. It is a benefit as well, dedicating the profits to Baby Milk Action. Fuck the multinational corporations who are destroying EVERYTHING in their path! They must be stopped, and this 7" offers the potentially-concerned public with another avenue to become more active.
(A. Noise)
Voice Production, c/o Flo, 1054 Chelsea Dr., Ottowa, Ontario, k1k 0m8, Canada.
Human Error Records, c/o Philthy, Box zero, 121 Railton Rd., Brixton SE24, London, UK or Dave, P.O. Box 751, Brunswick Lwr., Vic. 3056, Australia.

V/A *Hungry Lad?* 7"
This is an international 5 band compilation with a animal rights theme to it, featured here are Diskonto, Direct Action, Armistace, Hooligan Riot, and a wacky one from Kings Of Feedback. Armistace and Diskonto being the stand outs here with a raging track from each. Lyrics and band info are provided as well as loads of gory pictures. (Joe)
Circle A records: 403 West Jefferson South Bend IN. 46601

V/A *Is Da Wer? Compilation Abgebochenen Dialogs Und Belangloser Gewalteruption* 7"
This is the second release in the series of bringing together new Austrian Bands on a compilation. I think it s a pretty cool idea, this time featuring Prohaska, Programm C, which I think is the best new Band from Austria lately, Kawasaki, Kobayashi and Konstrukt, which already have been on the first comp. Great cover! (Joe E.)
Hammerwerk / c/o Didi Eicher / Allerheiligenplatz 11/37 / 1200 Vienna / Austria

V/A *Italia La Punk 1998* 7"
A compilation EP featuring some fo the most active DIY anarcho-punk bands in Italy. The line-up of great songs (all of them are goof!) are from Scum of Society, DDI, Crepa, La Maschera, Insult, Sickoids and Brandelly D'Odio. The cover is actually a booklet which includes a page of lyrics and info from each of the bands. (Dan)
Agipunk/Alarma Records c/o Gianpiero Milani / C.P. 63 / 27100 Pavia / Italy

V/A *Liberame* 7"
Bands like Youth Against, Huasipungo, Kontraattaque, and Los Crudos (there are eight in all) make this, musically, one of the maddest, mind-blowing, and best comps I've seen in awhile! But just as important, is the idea behind this comp.. The cover is a 32 page booklet with lyrics, personal writings and important information about the subject of immigration in the US. Projects like this are priceless and their importance is undeniable. This is a great example of the punk rock culture, it's awareness in politics and it's ability to effect what people perceive in this fucked up world and the way in which they view it (hopefully with clearer eyes, awakened minds, and open hearts). (duke)
Elgrite / PO Box 20722 / LA, CA / 90006

V/A *Molotov Coctail: First Confrontation* CD
Fifty minutes of hardcore punk from Finland that had Athena and I moshing around the living room at a seriously frenzied pace. There are one to four tracks each from eleven different bands, many of whom played in the Black and Green Days festival of last winter (see PE #35). While there is sadly no lyrics and no band information beyond contact addresses, the song titles (of those I can make out) give an overall anarcho-political message to the music, with good, consistent music and production on almost all of the recordings here. While most of these bands are previously unknown to those outside Finland, here is the complete lineup on the disc: Selkkaus, Siionnin Kevät, Virkavalta, Alakulttuurin, Laajentuneet Pupillit, Morning After, Injustice System, Hobgoblin, Haptio, Irritate, and Furnace. (Dan)
($12 ppd in the US from) Molotov Records / YOK 6 B 23 / 40100 JKL / F1nland

V/A *The Myth of the Clean Kill* 7"
There's quite a few soundbites on here that I didn't really get much from and I didn't find any of the bands really good (none of them were horrible though). But the message is there (animal rights) and it's cool to here some stuff from a country I'm not exposed to musically as much as I am to others. (duke)
Human Error Records / PO Box 751 / Brunswick LWR / Victoria, Australia / 3056

V/A *Resistence is Futile, Assimilate* 7"
A cool compilation with four good bands. Konstrukt from Austria, Stalingrad from the UK, Grievance from Italy and No Comply from the US which play an ass kicking Spazz cover! (Joe E.)
Invertebrata Records / Brigittaplatz 22/2/10 / 1200 Vienna / Austria

V/A *TOKYO SANTAMA CITY HARDCORE* VOL. 2 7"
The first installment was killer flexi. Included on vo. 2 are D.S.B., Slight Slappers and 2 more. D.S.B. continue on with their 'japcore' sound quite well and distinctly. If you like anything else they've done, you'll love their track. As usual Slight Slappers toss in some maniacal high energy goofiness; equal to previous efforts. The other two bands, Less Haze and Crucial Section don't quite stand up to the previously mentioned bands. But this record is definitely worth it nonetheless. (Kerry)
MCR

V/A *TOMORROW WILL BE MUCH WORSE* 4 x 7" box
Well, 4 split 7"s in a box featuring 4 of Japans most craziest thrashers and 4 of the U.S.'s more well known rippers going head to head. Real Reggae, Nice View, Fuck On The Beach and Flash Gordon from Japan rip it up the best they can. I really dig Real Reggae over the rest. From the U.S. are some big names like Capitalist Casualties, Hellnation. Charles Bronson and Spazz. The best is the live spoken tracks that Charles Bronson stole and stuck in between their songs. The soundbites are better than the songs. Totally hilarious!! Definitely a good one..... (Kerry)
Sound Pollution / P.O. Box 17742 / Covington, KY 41017

V/A *We're here to ruin tour fun /Anarcho punk federation* benefit cassette
This is a benefit for the A.P.F. A new international network of anarcho punk activists dedicated to a stronger more active movement. This is a great benefit and certainly worth supporting! Featured on the cassette are loads of bands from around the globe. The sound quality of the cassette has a lot to be desired as most of the songs sound like they were recorded in the practice space on a tape recorder. The bands that do stand out here are Riot Clone(U.K), Ramraid(Austalia), Sanctus Iuda(Poland), and A//Political(U.S.). The tape comes with a newspaper explaining what the A.P.F. is and a list of contact addresses around the world, plus band info and some lyrics. Check it out and get involved! (Joe)
Crasshole Collective: P.O.Box 65341 Baltimore MD. 21209

French Scene Report

October, 1998

Hi, here is Flox from Primitiv Bunko (crust band) + the zine Fight For Your Mind! I'm going to try to put down a couple of informations for you on the so called DIY French punk scene which is getting bigger and bigger everyday! I'm very busy doing a lot of stuff so I'm going to try to make this good and well informing! I'm going to keep it tight cause I'm not going to take half the zine to talk about everything over here, this is just a sample of good french bands/zines/distributors that have to be known in all the other countries on this earth, I'm only putting those that I feel are the most sincere, DIY, non profit and interesting! Most of the people listed are good friends so I can certify you that they are honest and 100% No-Rip Offs!

The French punk scene started out very early in 1976 like in England we had good bands such as Metal Urbain which was one of the best! The DIY scene got faster with bands like RAPT and HEIMAT-LOS a couple of years after, they were two great bands that surely influenced a lot of thrashcore bands of today! Berurier Noir was a great band with very good social lyrics that are still of actuality today, they were one of the first to sing against the nazi pig LEPEN when he was almost unknown but the band lost control of distribution and got ripped off by a shit label that sells their records everywhere in France! There were hundreds of other bands but I never really attached much importance to them so lets go on! In the last couple of years there were two great bands one called ENOLA GAY that played good crust with a Doomish influence but they no longer exist. The other one was COCHE BOMBA that mixed fast punk with good thrashcore, their music and lyrics were always surprising and full of energy, anyway RIP for both bands. I'll stop it here with the history because I'd prefer to talk about the actual scene! There were also other crust bands such as COEXIST, CROSS ON YOUR PAST, IVICH, etc...

So I think I'm going to start off with my band. So PRIMITIV BUNKO is A-Punk / Crust band, there are 2 tapes out one in split with ATTENTAT SONORE (France) and one in split with EMPTY CAGE (Turkey) + there is one 7" eps out in 1999 and the band exists since 1993 and has played with bands such as Masskotroll, Enola Gay, Coche Bomba, Hibernation, Insane Youth, and others and we are on tour with Dropdead and Mrtva Bouducnost in Oct/Nov. There has been a couple of changes over the years but I think nobody cares!

OPSTAND is a good grind band a' la Dropdead they have 3 eps out one in split with Seen' Red and the new one in split with Spazz on Coalition! Contact: Olivier / 41 Lagrange / 33550 / Capian / France

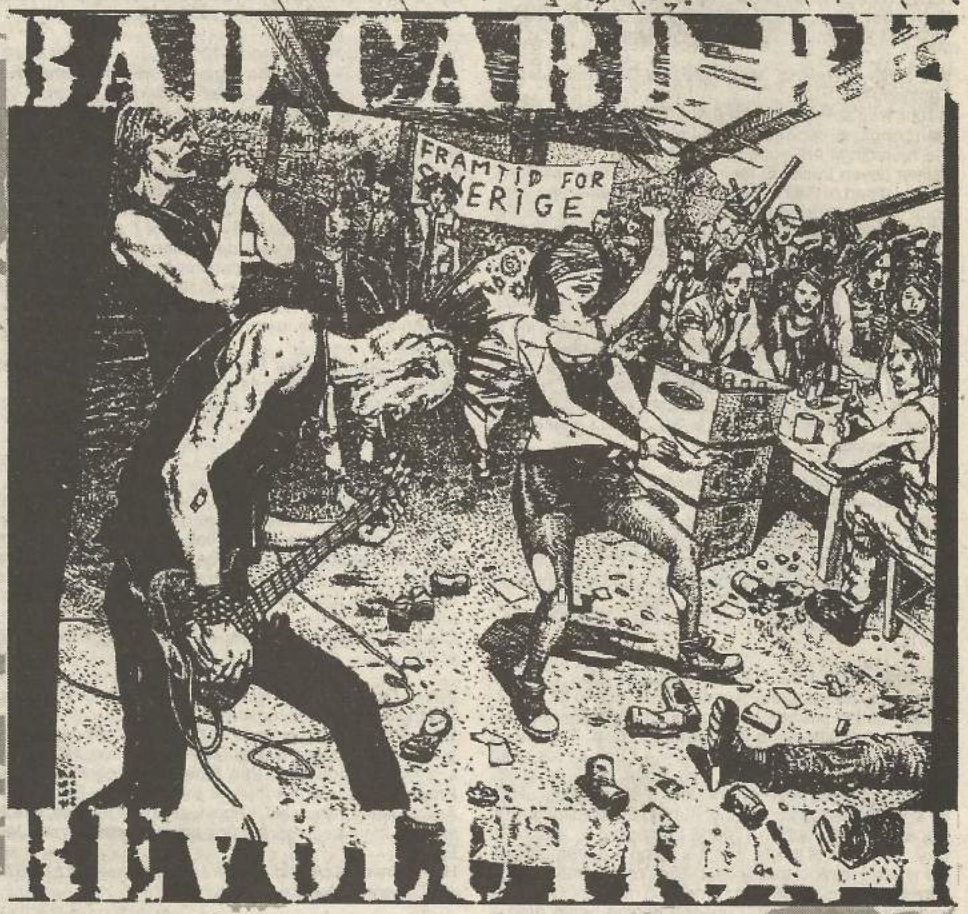
JEAN SEBERG is also a new grind/Power Violence band from the same place as Opstand they have a split 7"ep out with Dahmer that's really great! And the new Jean Seberg/Sickness will be out soon! Contact: Jean Seberg / 4, Av Mal Lyautey / 33600 Pessac / France

COPYWRIGHT is a Jazz/Punk/Grind experimental band that is really surprising intelligent and really great that they have a 7"ep out and a tape demo and they have projects in sight. Contact: Macario / B.P. 347 / 75232 Paris Cedex 05 / France

DISBEER is the new band of former Enola Gay it's about as good, they have a CD out on Panx! Contact: Michel CEBRAN / 14, Rue Maisonale / 32390 Montestruc / France

DARUMA BAKUDAN is the new Coche Bomba in fact it's the same name in Japanese! They just recorded and should put out a 7" on Bad Card Rec.

5 MINUTED OF CHIASSE is an extreme grind band in the Anal Cunt/Hellnation vein it's horrible! Panx put outa 7" ep of them in 1998 Same contact a Primitiv Bunko!



SICKNESS is also former Enola Gay and this is a great band! Crust/Dis punk with great screaming vocals, look out for their split ep! contact: Cyril PRIETO / 6, Rue Espagne 32000 Auch / France

RAWNESS is a good straight forward SE band they have a split CD out with Personal Choice!

SLUMS is my other band we do some kind of Power Violence/Grind/Thrashcore stuff with very short songs and a lot of rhythm changes in the Slap A Ham, Sound Pollution vein! Nothin recorded yet! Contact: Florimond SOYEZ / L'Okara / Chemin De La Vernue / 03800 Mazerier / France.

That is about it for the bands in the Crust / Grind scene otherwise there are a lot of Punk Rock bands but I rarely listen to them so you'd better buy MRR or something like that!

For the zines in France, they are mostly Punk Rock also so I prefer talking about A-Punk zines and crust/grind zines it will keep this scene report shorter and anyway I feel these are the most interesting ones! All these zines are in french unless stated!

TOTALITARIZM: Very interesting A-Punk zine which talks a lot about Class War the Eastern Europe scene and the South American scene, also talks about anarchists like Bakunin, Makhno, etc... Very serious and informative zine very sincere and worth supporting! Half handwritten and half typewritten. Contact: Fabrice MIGEON / Loriges / Saint Poucain Sur Siole / 03500 / France

DEVIANCE: A A-punk zine that talks mostly about the French scene with interviews, articles, columns with pretty cool cut and paste artwork also half handwritten and half typewritten.

DESIDERATA: The only pressed french zine that comes out at 2000 examples! A lot of columns by a lot of well known french activists, also interviews and a shit load of reviews. Contact: Desiderata / B.P. 37 / 79001 Niort Cedex / France

EARQUAKE: One of the most well known french zines also one of the oldest ones it comes out every two months sharp with news, interviews, contacts, reviews etc... Contact: Fred LECA / Le Menil / 88160 Le Thillot / France

FIGHT FOR YOUR MIND: My own zine in a cut and paste style all the writing is done on computer now! I put out 4 issues in one year. With mostly a A-punk-crust interviews, articles on the vegetarian movement, political prisoners, band biographies, reviews, free classified ads, DIY non profit, Anticapitalist and all the rest that goes with it! Contact: Fight for your mind / L'Okara / c/o Florimond SOYEZ / Chemin De La Vernue / 03800 Mazerier / France

SCREAM: Great grind / power violence zine with interviews, reviews, good questions and well written in the Engine zine vein. Contact: Luc ARDILOUZE / 2, Bd P. Lachelpaillet 64100 Bayonne / France

EXOTIC UNDERGROUND: This is what every country should have! This is in English and is done by Fred from Darbouka rec. It talks about mostly Eastern Europe, South America, Asia and very unknown bands from everywhere a lot of info etc... great read to open our eyes on real punk struggle! Contact: Fred BRAHIM / 17, Rue De La Foret / 67340 Menchhoffen / France

Here are other addresses of good zines in France:

INTERNATIONAL STRAIGHT EDGE BULLETIN: Y. Boisleve / B.P. 7523 / 35075 Rennes Cedex 3 / France

RIOT AND DANCE: Anthony Giraud / Les Reillaudries / 85110 Saint Prouant / France

WANTED: Yann Verdalle / 2, Les Hauts De Beychac / 33750 Beychac Et Caillau / France

LES FAUX FILS DE THRASH BOURRENT: Laurent Soudeille / 24, Rue Niel / 63100 Clermont Ferrand / France

MY WORLD IS...: Yves Prigent / B.P. 07 / 78110 Le Vesinet / France

Here is a list of the essential DIY non profit labels:

SLUDGE REC: One of my favorite labels who have put out DC/3 Way Cum split 7" + DC/ Exvrement Of War split LP + Spazz/Rupture split + a lot of others. Contact: Sludge / BP 77 / 756 23 Paris Cedex 13 / France

[note about Sludge Records: We at the PE collective have never heard of Sludge ripping people off but have heard countless complaints from bands and distros about various aspects of dealing with them. We have yet to hear of anyone to deal with Sludge and not regret it or complain about it afterwards... be forewarned]

BAD CARD: This label has put out Coche Bomba, Catweazle, Argue Damnation, etc... great label and also does the cheapest DIY non profit distro here in France! Contact: Sylvain Vilette / 48, Rue Du Potager / 91270 Vigneux Sur seine / France

PANX: He has put out stuff from Primitiv Bunko, Coche Bomba, Enola Gay, Abuso Sonoro and a shit load of others my friend! + big distro. Contact: Panx / BP 5058 / 31033 Toulouse Cedex 5 / France

TIAN AN MEN 89 RDS: This level goes along with Darbouka as being exotic cause Luk Haas has got stuff from Malaysia/ Hong Kong/ Thailand/ Lithuania/Armenia and it all rocks. Luk has gone to all these countries to bring back this stuff just for our pleasure and he is indeed one of punks most respectable persons! L.E. records at only 500 copies. Contact: Darbouka

DARBOUKA: Well this is Fred's label and he is in the Tian an Men 89 style because he has put out stuff from Panama / Turkey / Brazil / Latvia / Lithuania etc... Contact: Darbouka Rds / 17, Rue De la Foret / 67340 Menchhofen / France

MALOKA: This association does a A punk/crust label + distro + they organize concerts and do a small information zine about anarchist activities. They are the most active group in France without a doubt. Contact: Maloka / BP 536 / 21014 Dijon Cedex / France

That does it for labels and distros send them a couple of stamps for reply if you can it would be great help!

Here are addresses for getting anarchist reading! They are two book stores and they also carry zines and a lot of other shit!

Librairie La Gryffe / 5, Rue Sebastien Gryphe / 69007 Lyon / France

Le Kiosk / Passage Dumas / 21ter Rue Voltaire / 75011 / France

I'm not going to put any info on squats because they change every month and it's hard to write down stuff that will not be of actuality in the next months, so I'm sorry but that's how it is! Same thing for concert places!

Anyway, there are a lot of anarchist organizations in France but you can get their addresses through the book stores so don't hesitate to write to them!

Here is the address of the french BOOK YOUR OWN FUCKING LIFE to get more info on our scene just write to: La Trame De L'Underground / c/o Stephane Troplain / 10, Rue Des Tanneries / 52000 Chaumont / France.

If you need any other precise informations on France don't hesitate on writing to my address I will be happy to get in communication with you but please send an IRC for a response cause I'm too poor to write back to everyone so no IRC, no reply, sad but true, sorry! Here is my address: Fight For Your Mind / L'Okara / c/o Florimond SOYEZ / Chemin de la Vernue / 03800 Mazerier / France

Thanx to Profane Existence for publishing this and hope it will help out some people out there, cheers and Up The Punx! Stay Underground + DIY Never Give Up The Fight!!!

(SOME) PROFANE EXISTENCE RECORDS

The newest releases are printed on the back cover of this magazine

DETESTATION LP / CD
Exist/Skuld 049 • $8.00 / $6.00

A new full-length LP from this outspoken anarchopunk band from Portland. Musically in the same style of Masskontroll, with Female vocals, and angry lyrics with social-political subjects. CD also contains tracks from their 7-inch and splits with Abuso Sonoro and Substandard.

REACT *Disturbing the Souls Of Buried Rage* 7"
Exist/Skuld 048 • $3.50

Former members of Deformed Conscience and The Pist play six songs of tuned-down Scandi-thrash better than Skit-System, with M/F vocals and poetically political lyrics.

MANUAL SEVEN *The Shattering* 7"
Exist/Skuld 047 • $3.50

The debut EP from this new political punk band from Philadelphia, PA, who play an highly innovative style of punk with powerfully melodic undertones, and strong lyrics on the politics of everyday life .

SERVITUDE *Apparatus* 7"
Exist/Skuld 044 • $3.50

Assorted vagrants and vagabonds have bound together after the demise of former projects (Dissension, Default, Destroy, Jim Jones Party Mix, etc) and now play punk/thrash in a style more brutal than Health Hazard & more over the top than ABC Diabolo!!

DEFIANCE *No Time* 7"
Exist/Skuld 042 •$3.50

Portland's anarchopunk standard bearers alive and kicking... Yes, the new 7" out at last! Three powerful, sing-along punk anthems with an '82 UK influence. A definite must have!!

STATE OF FEAR *The Tables Will Turn...* LP
Exist/Skuld 039 • $8.00

Swedish thrash circa 1984 with full on-brutal intensity, State of Fear once again deliver the goods with their first full length LP release. With a lyrical message that is both political and brutaly to the point, matching the musik they play.

CHILDREN OF BARREN WASTELAND s/t 7"
Exist/Skuld 038 • $3.50

Made up of two members of Misery and Whisper from Zero Hour on vocals; this side-project combines the thrashers sounds of Misery with the angry shouted vocals of Zero Hour, abd strong personal/political lyrics.

MISERY *Next Time* 7"
Exist/Skuld 036 • $3.50

Perhaps two of Misery's best tracks yet released with a more emotially captivating approach to their ultra-heavy style. The B-side contains the song "Midnight" recorded in 1988 with their original vocalist Al/Ternative.

DISAGREE / UNGOVERNMENTAL split 7"
Exist/Skuld 035 • $3.50

Two intense punk bands from the thriving scene of Montreal. Disagree play fast, angry hardcore with dual vocals, incredible bass lines, and lyrics in English and French. Ungovern-Mental play crushing blasts of hardcore and whirlwind thrash.

CHRISTDRIVER *Everything Burns* LP / CD
Exist/Skuld 032 • $8.00 / $6.00

This powerful release delivers a strong performance of Christdriver's dirge-filled and haunting muskal style that is both incredibly powerful and totally unique. The vinyl contains only the best tracks of the CD, which has a total running time of over 70 minutes of total brutality!

DEPRIVED / RESIST split 7"
Skuld/Exist 011 • $3.50

The 1992 split release with two of Portland's most in-your-face anarcho punk bands, now back in print once again! Still just as essential and urgent today!

NAUSEA *Extinction* LP
Exist 002 • $8.00

The long awaited re-issue of this 1990 anarcho-punk classic! Angry male & female vocals venting rage over powerful often emotionally charged music. This pressing has a new fold-out poster sleeve!

Send a stamp, IRC or $1 for a complete mailorder catalog of Profane Existence Records, Skuld Releases, PE Far East title currently available.

LOIN CLOTH PRESS TITLES

Making Punk a Threat Again!

"...If you're going to believe one pack of lies you may as well ours!"

The first book by the Profane Existence Collective, made up of the best articles, flyers, pamphlets and graphics of the first four years of P.E. A 138-Page outline of our plans to "seize state power and give it away in exchange beer, sex, and loud distortion!" $10 ppd.

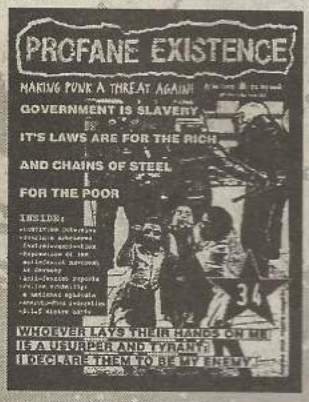
Take Back Your Life

A Wimmins Guide to Alternative Health Care

An informative guide to alternative women's health care in a fact-filled, 16 page pamphlet. Covers everything from historical oppression of women healers, to common infections, menstruation, birth control and AIDS. $1 ppd.

PROFANE EXISTENCE ★ BACK ISSUES

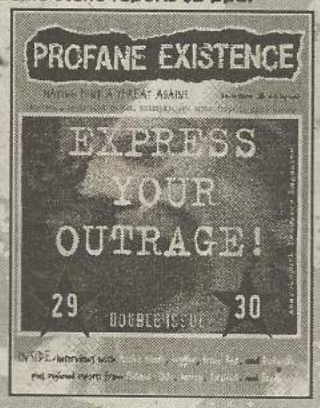
PROFANE EXISTENCE #35
New 64 page format! The spring '98 edition featuring Romona Africa speaks on behalf of Mumia Abu-Jamal, Boycot vs. Epitaph, Zapatista updates, and interviews with London Greenpeace, Coprofilia, Unhinged, Sin Dios, and Insane Youth! $3 ppd.



PROFANE EXISTENCE #34
Crammed beyond the believable capacity of 40 pages featuring interviews with Servitude and Swedish anarcho-syndicalist group S.A.C., as well as loads of anti-fascist and police brutality reports, DIY distribution article, Peru report, and lots more! $2 ppd.

PROFANE EXISTENCE #32
(Summer 1997, Part 2)
The second half of the 1997 summer special containing reports on Chaos Days, Zapatista Solidarity Encampment, an Australian punk focus with interviews of Dregs of Humanity, Stand Against, and Degrade, plus Croatia and Bulgaria reports. $2 ppd.

PROFANE EXISTENCE #31
(Summer 1997, Part 1)
After a typically uncalled for delay, Profane Existence Magazine is back with a two part summer special! Issue 31 contains an interview with Detestation, articles on the Black Panthers, Fifth Street Squat plus Colobia, Venezuela & Sacramento scene reports $2 ppd.



PROFANE EXISTENCE #29/30
Double issue with Active Minds, Diskonto, Seein' Red, Suffer & reports from Brazil, Portugal, Finland, Chile, & Turkey. Includes a flexi record with Accion Mutante, Fleas and Lice, Hiatus, Luzifers Mob, Assrash, State of Fear & Civil Disobedience. $4 ppd.

PROFANE EXISTENCE #27
The winter '95-'96 issue contains interviews with that mythical, all-star punk band STATE OF FEAR, as well as dumpsterdiver, world traveller, and the seeker of the lost tribes of anarcho-punks; Dumpy. Also, the usual features, etc... $2 ppd.

PROFANE EXISTENCE #24
(January-March '95)
After three years of tabloids, PE returns to it's original magazine format—a full 56 pages, still with a $1 cover price! Interviews this issue include the almighty 3-WAY CUM, HEALTH HAZARD and GRAUE ZELLEN. Also a huge protest punk section! $2 ppd.

PROFANE EXISTENCE #23
(September-December '94)
Revenge of the Teenage Mutant Ninja Punks! We thought this was gone but discovered a hidden stash! Interviews with Ambush, Deformed Conscience, Total Chaos, Active Distribution, and tons more. The last of the tabloid size issues! $2 ppd.

PROFANE EXISTENCE #22
(May-August '94)
Anarchy, Bristles, Studs & Chainsaws! Features interviews with DIRT, HELLKRUSHER and ARCHBISHOP KEBAB, plus features on Chiapas revolt, squat crackdown in the UK and anti-fascist on trial in Minneapolis plus the regular features. $2 ppd.

PROFANE EXISTENCE #19/20
(Summer '93)
Crush Operation Rescue special double issue featuring interviews with HIATUS, DOGFIGHT and a European anti-fascist activist as well as artikles on punk & politics, the 'masses', Peruvian anarchists and twice the regular features. $3 ppd.

Order three back issues and get three free (of equal or lesser price). OR get three free back issues with a total order of $25 or more of the Profane Existence releases on pages 78-79 and the back cover of this magazine!

All prices for Profane Existence records, books, and magazines include postage in the U.S.A. For Canada and Mexico add 20%; Europe and South America add 30%; Australia, Asia, and Africa please add 50%. Order from:

PROFANE EXISTENCE
P.O. BOX 8722
MINNEAPOLIS, MN 55408
USA

PROFANE EXISTENCE SKULD RELEASES

RAGING NEW RELEASES:

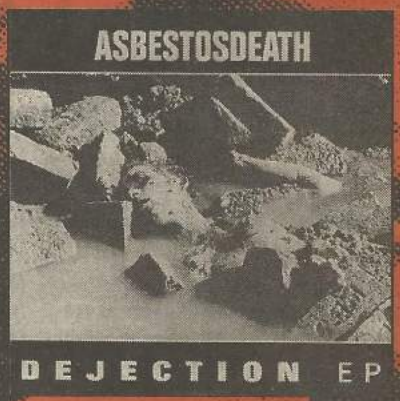
STATE OF THE UNION LP
(Exist/Skuld 045)
The LONG awaited follow up LP to their 7" on Profane Existence is out now at last! Ten blistering new tracks of some of the most wickedly brutal, gut wrenching hardcore rage!

ACCION MUTANTE *Y No Hai Remedio* 7"
(Skuld/Exist 051)
Five new mad blasts from the German kings of metal-edged crust! Much more varied than the first EP, yet contains an equal dose of raw thrash power!

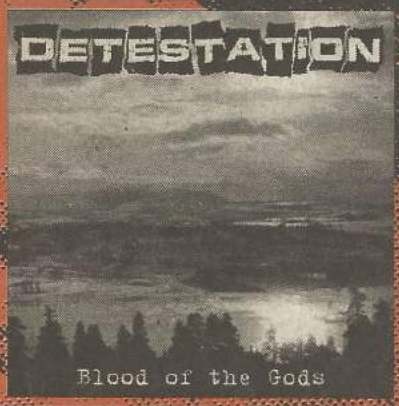
EXTINCTION OF MANKIND *Scars of Our Existence* 7" (Skuld/Exist 052)
Four brand new recordings from these modern day UK standard-bearers of the Anti-Sect style of classic peacepunk / crust.

BROTHER INFERIOR / WHOREHOUSE OF REPRESENTATIVES split 7" (Exist/Skuld 053)
An angry, political punk release of immense proportions! Three blazing new tracks from Tulsa's Brother Inferior backed up by four the most raging tracks ever from Seattle's Whorehouse of Representatives.

OPERATION *Frihet?* LP (Skuld/Exist 054)
A repress of the brilliant LP originally self-released by this incredibly dedicated Swedish anarcho-punk band earlier this year. Powerful thrash with male / female vocals and intelligent lyrics. Comes with a 24 pages booklet.



ASBESTOSDEATH *Dejection* 7" (Exist 007)
Out of print since 1991, we have decided to re-release this early PE record once again to combat ridiculous collectors' prices. Asbestosdeath were experimental crust who put out two EP's before transforming into the Earache band Sleep.



DETESTATION Blood of the Gods 7"
(Skuld/Exist 056)
A new 7" from Portland's powerhouse anarchopunk ensemble. Two lengthy new brutal tracks make up this new EP which is perhaps their best offering to date.

A//POLITICAL Punk is a Ghetto 7"
(Exist/Skuld 058)
The second EP from this highly active and vehemently anarchist band from Baltimore. Five songs in the style of early Flux and the Sputum with a fold out poster cover.

LP's and CD are $8 and 7" records are $3.50 post-paid in the USA. See page 79 for complete mailorder info.

WHOLESALE: Profane Existence Records will continue to be available from us (new phone/fax number in the new year) and also from:

EBULLITION:
(805) 964-6111 FAX: 964-2310
BOTTLENEKK:
(510) 420-8733 FAX: 420-8744
SKULD RELEASES (EUROPE):
(0049)(0)7159 920 259
FAX: 7159 920 281